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## At the Theatres.



The first new play at Wallack's new theatre was not a pronounced success, and a numerous audience that assembled in the gorgeous auditorium Saturday night was consequently disappointed. A. W. Pinero is a young Londoner unknown to fame, except for this and one or two other attempts at playwriting, who was lately the defendant in a charge of literary larceny which gave him considerable notoriety. Whether he really cribbed material for *The Squire* from Hardy's novel, "Far from the Madding Crowd," is of little concern over here, where such mild thefts were made fashionable years ago by Boucicault, but *The Money Spinner* was the object of considerable interest as the maiden production of a piece in this country by a new dramatic author.

*The Money Spinner* bears conclusive marks of French origin in plot, and strong evidence of unskillful adaptation in treatment, pointing no moral, teaching no lesson, furnishing no opportunities for fine acting. In short, a calm review of the piece from the beginning to the final curtain elicits no just reason why it was written at all.

The story is slight in texture. The first act—added by Mr. Pinero especially for America—is a superfluous introduction to the two following. Baron Croodle (William Elton), a Paris gambling-house keeper, has two pretty daughters, Millicent (Rose Coghlan) and Dorinda (Stella Boniface), who pose as attractive features of the place. Millicent's luck at cards has earned for her the soubriquet of "Money Spinner" among the wealthy young men who frequent the establishment. Harold Boycott (Gerald Eyre), a poor but proud clerk in a Rouen cotton factory, becomes enamored of Millicent, and as all young gentlemen of course do under such circumstances, offers her his hand and heart, both of which she refuses for strictly business reasons. Lord Kengussie (Osmond Tearle) makes a similar proposal, which is declined for purely sentimental reasons, and then Millicent revokes her original decision in the Boycott case, turns over a new leaf, and leaves her cards to the custody of the Baron, while she seeks respectability and marital happiness with Harold. Baron Croodle is completely flabbergasted, Dorinda indignant, and Kengussie greatly surprised at this denouement. So things stand at the end of the first act. Act Two (originally the beginning of the play) transfers the audience by a sort of theatrical "flying Dutchman," to Boycott's apartments in Rouen, where Harold and Millicent are living. The residence is quite too utterly regal and precious—equipped for a poor cotton factory clerk in embarrassed circumstances, but that makes no difference to the ingenious Mr. Pinero, who leaves the paradox to the ingenuity of the audience, and pins his faith to Providence. Harold Boycott, however, does not share in this innocent trust, for he fears detection of a crime committed by him some time before. A loving paternal relation in England was in financial straits, and he appropriated ten thousand francs to relieve him of his necessities, intending of course to replace it. [At this part of the play a certain dramatic critic, after moving about uneasily in his seat, started up and bolted out of the theatre. Why?] But this he has been unable to do; his employer is expected next day, and he will be called upon to turn over an account of his stewardship and the sum he has embezzled; a prospect of judge, jury, cropped head, bread and water, and some stout iron bars stares him in the face. What is to be done? A brother clerk calls at the house, Jules Faubert (Harry Edwards). This is Granyan the "Ferret" in disguise, on the embezzler's track. Millicent mistrusts him. Baron Croodle, Dorinda, and an invoice of luggage arrive on the scene. The Baron has given up gaming to oblige Kengussie, who is to marry Dorinda after a year has expired. Millicent notes Harold's mental discomfort, and he confesses to her. She resolves to stick by him, and promises to get ten thousand francs for him in time to make good the deficit to his employer. How does she do this? The next act elucidates. She invites Kengussie, Faubert and everybody else to a little family party. With Harold she plans a little tete-a-tete between herself and the foolish Scotch lord, during which she will try her hand again at cards and win the sum required to set matters straight. She carries out her plans, but the Money Spinner's run of luck has changed. She is losing heavily when chance throws in her way an opportunity for cheating. She does not resist the temptation, but her trick is frustrated by Faubert, who warns Kengussie. The latter denounces Millicent and makes a row. Millicent explains matters, throws herself on the nobleman's generosity,

and he comes to the rescue with a loan sufficient to cover the embezzlement, gives away his watch as a bribe to Faubert, and adjusts matters generally. This brings the Money Spinner to an end.

The dialogue is superabundant and rather pointless. The comedy is weak. The wittiest line in the whole piece is Croodle's allusion to Faubert's gaze, which he says "would open an oyster." This was laughed at a great deal by the audience, who usually are misanthropic not wisely but too easily, especially when humor of this Haverly's Mas-ton order is brought before their notice. The moral of the play is negative—it scarcely can be claimed to be good, for vice is rewarded and virtue punished to the tune of 10,000 francs (which Harold's assets certainly are not expected to liquidate), in the most nonchalant and Frenchy style.

To Miss Coghlan we looked for the great things that the play was expected to set off. Although we cannot blame her for failing to score heavily in a part that is bald of effect, yet we certainly believe she did not do justice to the poor role of Millicent. If a part is bad it does not prove the actor good who does not push every effort to make the best possible use of the material in hand. Miss Coghlan was at her best in the first act, where the coqueterie of the situation somewhat suited her talents. But in the last act she was most disappointing, we are sorry to admit. The card incident she bungled, the prayer to Kengussie she acted and spoke with a metallic want of sympathy. Altogether she impressed neither the critic nor the public favorably. Like nearly everyone else in the cast she appeared imperfect in the lines, which is singular from the fact that the play has been in rehearsal since last Spring. Osmond Tearle was about on a par with Miss Coghlan. Kengussie is a part entirely unworthy of his ability. His make-up (something like Freddie in *The Guv'nor*) would have been improved by the addition of a sandy beard, which is characteristic and intimately associated with our idea of a Scotch gentleman's appearance. William Elton as the Baron was a little off color. He was evidently nervous, and this possibly prevented his elaborating the gamster to the degree of an effective character study. He tried hard, however, and we forgive him in remembrance of the fine things he has done in the past. Gerald Eyre promised well at the beginning, but he began to rant towards the close. Harry Edwards was miscast for the detective, but Mr. Edwards is a great actor, and he overcame this trying obstacle like a true artist. E. V. Sinclair, a new chick in the Wallack brood, scarcely could show his metal in a small bit, but we think he will prove an agreeable acquisition. His English reputation is good. We won't say anything about Stella Boniface's Dorinda. She is a deserving little lady privately, but as an actress—well, we will let that pass with the affections with which she invariably distresses us. Miss Elliott and Miss Blaisdell played small parts that are well calculated for these ladies to illustrate how variously it is possible to pronounce the French tongue. It would be well if Mr. Wallack substituted Greek phrases for French idioms, as his patrons would accept the former with more complaisance and less amusement than the latter. The scenery, by Mazzanovich, is excellent, although the beauty of the two sets used is impaired by the brilliance and gorgeousness of the auditorium decorations. The Money Spinner will do well enough for a stopgap, until Youth, with its wealth of spectacular effects and scenic sensations, is quite ready to startle the public and initiate the new Wallack's into its first long run. The management's wisdom, therefore, in filling in with Pinero's play, while the success of Youth is being assured by thorough preparation, is beyond criticism.

Last Wednesday, at the Academy of Music, the great Rossi presented for the first time in New York the remarkable drama, by the elder Dumas, called Edmund Kean, and based upon what the brilliant French author supposed to be incidents in the life of the famous actor. The play is peculiar in that one of the private boxes of the Academy is used as part of the stage in the fourth act, and some of the actors are scattered among the audience. As Edmund Kean, Rossi made an immediate and decided success, so much so that the piece has been repeated every evening since, and will be continued all this week (which concludes Rossi's engagement), and was played on Tuesday at a professional matinee, to which all the professionals were cordially invited, and which everybody who was out of the bills gladly attended. It was the general verdict that the great Italian never acted better, and the large audience was roused to enthusiasm by his passionate outbursts, his charming comedy, and the display of a rare humor with which, in addition to his tragic gifts, Rossi has not yet been credited. As an acknowledgement of the compliment to the profession, we give a detailed synopsis of the play which, we may add, has been translated into English by Barton Hill, and was produced at New Orleans about 1867.

The first act takes place in the drawing-room of the Danish Ambassador in London. As the curtain rises, the Countess Koefeld (wife of the Danish Ambassador) is discovered. A servant announces Lady Goswell, a gossiping leader of society, who in the course of conversation rallies the Countess upon her devotion to the performances of

Edmund Kean, at the Drury Lane Theatre. The Ambassador has invited Kean to dinner, and Kean has declined the invitation on the plea of being called out of town, the real reason being that he wants to go and visit one of his old comrades, a strolling player who has remained in obscurity, whilst Kean has risen to the highest place in his profession, and numbers among his friends and acquaintances the most exalted personages in society, notably the Prince of Wales. The Ambassador is annoyed at Kean's refusal, when the Prince enters and explains that the whole town is talking of the elopement of a young heiress, Anna Danby, who, it is commonly reported, has fled with Kean, and that the pair at the moment are in Liverpool, intending to depart thence for America. In the midst of this conversation Kean arrives. He is informed of what is being said of him, and under the pretext of explaining the matter to the Countess, hands her a note ostensibly addressed to himself by Miss Danby, but which is in reality an appointment for the Countess to visit him clandestinely at the theatre the next day. He then takes leave of the company and the curtain falls.

The second act takes place in the ante-room of Kean's house. He is discovered in an arm chair sleeping off the effects of a carouse. Solomon, his prompter, comes in, bringing with him Pistol, the clown of the company with which Kean used to travel. Pistol brings a request that Kean will stand sponsor to the child of "Bob," another veteran member of the same company. Kean accepts, and proposes that he shall give a supper in honor of the event that evening, at the "Coal Hole" Tavern. Pistol departs and Pistol then announces Anna Danby, the young heiress alluded to in Act I. This young lady is under the charge of a guardian who desires to marry her to Lord Melville, a profligate and ruined nobleman, whom the girl detests. She has been often taken to the theatre to see Kean, and is fired with ambition for the stage. On her guardian announcing that she is to marry Lord Melville forthwith, she determines to fly for protection to Kean, and asks him to assist her to become an artist. Kean puts before her very clearly all the difficulties and dangers of the career she desires to embrace, the jealousies and rivalries and heart burnings she will have to encounter, the possible harsh expressions of the press, the indifference of managers, etc. Miss Danby agrees to accept the advice of Kean, who offers to protect her as a brother from her guardian and Lord Melville, and to accompany her to the house of her aunt, with whom she can take refuge. At this juncture, Solomon comes in and announces the Prince of Wales. Kean sends Solomon to say that he has spent the entire night in study and cannot receive the Prince. He takes Miss Danby out by another door and avoids meeting H. R. H., whose voice is heard clamoring for entrance.

In the third act we find Kean dressed as a common sailor, at the "Coal Hole" Tavern, whither he has come for the entertainment he has promised to give in his character as god-father to the child of his friend, Bob. Pistol arrives and gives the information that Bob has met with an accident and dislocated his shoulder, and will be confined to his bed for some weeks, whereupon Kean offers to give a performance at the Drury Lane Theatre the following night, the proceeds to be given to Bob to meet his expenses during his sickness, and goes in to supper. Lord Melville, failing in his scheme to secure the hand of Miss Danby by fair means, has resorted to the device of decoying the girl away from her home and abducting her. To this end he has written her a letter in Kean's name asking her to meet him that evening at this same tavern. He has also desired the landlord to prepare his best room for the accommodation of a young lady who would arrive and ask for Kean. Solomon now arrives and informs Kean that the sheriff is in his (Kean's) house to execute a warrant served upon him for a draft that has been dishonored. The conversation that ensues is overheard by Miss Danby, who, at the sound of Kean's voice, comes out of the apartment where she has been waiting. Kean is naturally much astonished, and an explanation ensues, in which Miss Danby betrays the tender feeling she entertains for him. He is much distressed, as he is entirely devoted to the Countess Koefeld. He, however, promises to befriend Miss Danby in any case, and sends for the constable, in whose charge he places her and awaits the arrival of the infamous Lord Melville. The latter appears masked, and attempts to force his way into the chamber occupied by Miss Danby. Kean stops the way, tears the mask from Lord Melville's face, and calling all the people in the tavern, demands satisfaction for the injury Lord M. has offered him in forging his name to the letter, intended to decoy Miss Danby. The nobleman scornfully refuses to fight with Kean. The latter then, in a magnificent speech, draws withering comparison between the ruined gamster, who has dragged his noble name through every imaginable sort of gutter, and who, proposing to repair his ruined fortunes with the dowry of the heiress, has not scrupled to forge the name of the actor he despises to accomplish his wicked designs; and himself—only an actor, it is true, but a man who is both able and willing to devote himself to the protection of this poor girl, and warns the nobleman, at his peril, not to continue his persecution. Lord M., chagrined and

discomfited, departs, leaving Kean master of the situation.

The fourth act introduces us to the dressing room of Mr. Kean at Drury Lane Theatre. In this apartment there is a secret door which leads thro' a passage way into a by-street, and by this way Kean is expecting the Countess Koefeld to enter in fulfillment of her promise with him. The Countess enters, and whilst Kean and herself are in conversation, a knocking is heard at the door which leads to the stage, and the voices of the Prince of Wales and Count Koefeld. They demand admittance, and Kean gains the time to let the Countess escape by pretending not to recognize their voices, and insisting upon the Prince passing in his card through the keyhole. This H. R. H. does, the card taking the form of a banknote for a large amount. As soon as she has gone out, Kean admits the two gentlemen, who have come to pay him a friendly visit. The Countess, in her haste to be gone, has forgotten her fan, which is left on Kean's dressing table. As Count Koefeld has never before been in an artist's dressing room, he proceeds to curiously examine everything, and soon comes across his wife's fan, which he recognizes and puts in his pocket. They all converse until Kean is called to go on the stage; he then takes the Prince aside, and begs him not to be so assiduous in his attentions to the Countess. The Prince says he will consent, if Kean will confess that he is her lover. This Kean refuses to admit, but begs the Prince not to sit in the Countess' box during the ensuing performance. As soon as the Countess discovers that she has left her fan behind her she sends a servant to look for it, but of course it cannot be found. The hair dresser comes to arrange Kean's hair. Kean tells Solomon to look everywhere for the Countess' fan, and the hair dresser remarks that he saw one exactly resembling the description in the hands of one of the gentlemen just gone out, who looked attentively at it and then put it in his pocket. Kean, immediately understanding that the Countess has been compromised, becomes nervous, and refuses to play. But after a while he yields to the solicitations of Solomon and the manager, and having dressed in the costume of Hamlet, goes on the stage.

In the first scene of the fifth act we see the interior of Drury Lane Theatre. In the pit are Pistol and the hair dresser. Lord Melville occupies a box on the left, and Countess Koefeld, Lady Goswell, Count Koefeld and the Prince of Wales the corresponding box on the right. The third act of *Hamlet* begins. During the scene Kean is constantly annoyed by observing that the Prince of Wales is in the box with Countess Koefeld. Kean is devoured by jealousy, forgets his lines, hesitates, stammers and finally launches into a tirade of invective against the Prince, whom he denounces as the most dissolute person in London. There is a grand commotion. Lord Melville hisses the actor, who in turn insults that nobleman and defies everybody. Finally, torn with passion, he falls fainting on the stage. The curtain falls, and Solomon, coming in front, begs the indulgence of the audience for the great actor, who, in consequence of over study and excitement, has suddenly become temporarily insane. The Countess utters exclamations of agony and the scene concludes.

In the second scene we are taken back to Kean's house. Kean is slowly recovering from the fever that supervened after the occurrence at the theatre. The faithful Solomon shows him the cards that have been left during his illness. Kean looks in vain for the Countess Koefeld. This afflicts him grievously, as he imagined he was really loved. Then arrives Anna Danby, who shows clearly her true affection for him, and her sorrow at the sad turn affairs have taken. At this moment the Countess is announced. Kean is delighted. He makes Anna Danby retire into an adjoining apartment. The Countess enters, and instead of greeting him affectionately, as he had expected, she asks him to return her portrait, etc., and to forget all that has ever passed between them. Whilst Kean is suffering from the shock of this blow, the voice of Count Koefeld is heard outside saying that he must see Kean and have a satisfactory explanation of the affair of his wife's fan, which he found in Kean's dressing room. Kean has just time to conceal Countess Koefeld on a balcony overlooking the Thames. The Count enters and proceeds to demand the explanation he desires. Kean is at his wit's end what to say, when Solomon brings in a note from the Prince, which completely exonerates him. The Prince in his note (which is read to Count Koefeld) desires Kean to cause his dressing room to be searched for a fan belonging to the Countess which she had lent to the Prince the day before, in order that he might have a similar one made for the Duchess of Northumberland. Count Koefeld upon hearing this explanation is profuse in apologies for his hostile manner, and offers Kean (who is pursued by many creditors) the hospitality of the Embassy as a safe asylum from arrest. Anna Danby returns, having overheard a part of the conversation, and fears that Kean is about to fight a duel. Then comes a constable, who arrests Kean for the disturbance which he caused in the theatre. Kean submits, but begs the constable to withdraw whilst a lady, wholly veiled in black, leaves the house without being recognized, and gives his word that he will not attempt to

escape. The constable goes out. Kean obtains from Anna Danby her veil and goes to the balcony. The Countess is no longer there and Kean is struck with the fear that she, hearing her husband's voice, and fearful of discovery, had in despair thrown herself into the river. The Prince, however, arrives, and explains that he foresees what was likely to occur, had taken the precaution to have a boat under the window by which the Countess had been enabled to escape in safety, and has been driven in his carriage to her own house. He also acquaints Kean that he has been successful in having Kean's sentence of imprisonment for six months, to which he was condemned for the disturbance in the theatre, mitigated to one year's exile from England. Kean thanks him warmly, but immediately becomes suspicious that the Prince has only done this to get him out of the way, so that he (the Prince) may have no rival in the affections of the Countess. The Prince, however, dissipates this by telling him that the Ambassador has been recalled, and, with his wife, will at once return to Copenhagen. Kean is amazed and chagrined for the moment, but then recognizing at its real worth the pure and sincere devotion of Anna Danby, announces his intention of passing his exile in America, having just been informed by her that she has been offered an engagement at a New York theatre. Kean offers himself to Anna Danby, who accepts him as her husband, and they start for America, accompanied by the faithful Solomon, and bringing with them the good wishes of the generous and well meaning Prince.

Mary Anderson brings to a close her wonderfully successful engagement at Booth's this week, taking her farewell benefit on Friday, when, in addition to *Pygmalion* and *Galatea*, she will play one act of *The Daughter of Roland*. Miss Anderson, her support and her management, may be equally congratulated upon her success. Playing at popular prices in a legitimate repertory, she has drawn the masses of the people to the theatre. Since our last issue she has appeared as the Countess in *Love* (Hoon, the Serf), and on Saturday she will revive *The Lady of Lyons* at the Saturday matinee, and *Ingomar* at night. Next Monday she will cross over to the second-hand theatre, the Grand Opera House, and repeat that portion of her repertory which has not been touched at Booth's, while Manager Stetson will produce in classic style the great Greek play, the *Edipus Tyrannus*, which is being rehearsed this week at Boston. The play will be put upon the stage with a new Greek scene, and part of the orchestra will be used for the indispensable chorus of sixty-three persons. An orchestra of forty picked musicians will perform Paine's music, composed expressly for the Greek play. Professor Riddle, of Harvard, will recite *Edipus* in the original Greek; Miss Georgia Cayvan will be an English Jocasta, and the rest of the cast will also be English. It is said that the performance is as easy to understand as the Salvini and Rossi plays with an English company. The expenses of the entertainment, aside from those of the theatre, are reported by Manager Frohman at \$4,000 a week. Add \$2,000 for the theatre—the rent of which is nearly \$1,000 a week—and it will be seen that *Edipus* must draw \$1,000 a performance to pay expenses. Will it do this? That remains to be seen; but, at any rate, all those concerned may be thanked for giving the general public an opportunity to witness the Greek play in a style even more elaborate and complete than when it was presented, a year ago, before the learned men of the land by the college boys of Harvard. After the Greek play, Manager Stetson has arranged with Strakosch for a brief season of Italian opera, if Strakosch can hold out until that time, and then we should not be surprised to hear that Dion Boucicault, who has taken his passage back to England, had kindly consented to appear in his Irish plays. In theatricals the unexpected always happens, and Boucicault is always doing unexpected things.

Theatrical quarrels, however bitter they may seem, usually settle themselves amicably if outsiders do not interfere. Nobody need be astonished, therefore, to find, after all this war of words, that Kate Claxton is playing *The Two Orphans* this week at the Windsor Theatre under the management of John A. Stevens. When both parties meant to do what was right and fair, there was no ground for the continuance of the misunderstanding. Miss Claxton draws her usual crowded houses to the Windsor, which is now shored up as to its walls, and as safe as it is comfortable. She is supported by Mrs. Wilkins, Ed. Thorne, Chas. Stevenson and a strong company, and plays Louise with all her customary pathos and effect. The public are agreed that there is no blind girl who can compare with Miss Claxton, and the critics now unanimously endorse the opinion of the public.

It is reported from Abbey's Park Theatre that The Colonel has caught on as firmly as was expected, and that seats are now being booked two weeks in advance by the fashionables. This is good news, upon which we congratulate Manager Abbey, Mr. Til-



# THE NEW YORK MIRROR.

lotson and Eric Bayley. Mr. Lester Wallack is now letter-perfect as The Colonel, and this leaves all the other members of the company free to devote themselves to their own parts, without being obliged to watch Mr. Wallack take up their lines without cues. It is explained that, on the first night, Mr. Wallack knew his words, but that he felt all the nervousness of a debutant at being called upon to create a new part in a strange theatre. This is the true artistic temperament, and, although its effects came near being disastrous to the play, we cannot complain of it. The Colonel will, therefore, be repeated every night and Saturday matinee until further notice, and everybody will go to laugh at it. Why, cert'nly!

This is the last week of Muldoon's Picnic, by Barry and Fay, at Niblo's Garden, and those who like to roar at the well-assorted fun and frolic of a variety play are improving their opportunities. Next week Manager A. M. Palmer will begin at Niblo's his long-expected series of Union Square revivals, commencing with The Banker's Daughter. The plays will be produced under Manager Palmer's superintendence, with casts selected by himself, and Managers Haverly and Gilmore have given carte blanche as to the scenery, decorations and appointments. It may be presumed, therefore, that, at Niblo's, appealing to the people at popular prices, the splendid plays of the Union Square repertory will be quite as successful as at their original production uptown. The management will do everything possible to make them so. We expect that, before the season ends, Charles R. Thorne will appear at Niblo's, and that he will create the part of the hero in The Black Flag, which his brother, Ed. Thorne, has purchased from the author, Henry Pettit, of London.

Tony Pastor brought out, on Monday, at his cosy theatre under Tammany Hall, a burlesque on Patience which does great credit to his management and to all concerned. We trace the nimble fingers of Mr. Kruger in this burlesque, which is not a mere rebash of the original, but a genuine travesty. The twenty love-sick maidens have become twenty stage-struck girls; the bold dragoons are members of the Coney Island militia, and Bunthorne has changed from an aesthetic poet to a crushed manager. The music is retained, but all the words are rewritten and all the allusions localized. Mr. Kruger is the Bunthorne, and lovely Lillian Russell, who made such a hit at the Bijou in The Snake Charmer, is pronounced the best representative of Patience on the American stage. Add to all this that the scenery and costumes are new and elegant, that the chorus is not only large but thoroughly drilled, and that Tony Pastor's usual olio is not omitted before the burlesque, and everybody will admit that these are good reasons why the theatre should be crowded to see a burlesque burlesqued for many weeks to come. We regard the production of Patience as the crowning achievement of Tony Pastor's management. It shows progress in every way.

The Lights of London continues its phenomenal success at the Union Square, and the announcement, "Standing room only," is displayed at every performance. New York is pitted against London in regard to this extraordinary play, and we have no doubt that New York will excel in the receipts of its run, as it already does in the acting and the scenery. On Tuesday and Thursday afternoons Miss Clara Morris also continues her extramatinees of The New Magdalen, which are almost equally crowded. Manager Palmer urges the early booking of seats for these matinees, as he is under contract to produce other plays in the repertory of Miss Morris, and the run of The New Magdalen must consequently be limited. Her success being so genuinely great, we should think that M. Cazauran could safely be prohibited from the manufacture of such press notices as that recently foisted upon Oscar Wilde in regard to the acting and pronunciation of Miss Morris. Had Manager Palmer been aware that this absurd report was due to the misplaced ingenuity of M. Cazauran he would not have allowed it to be published. Neither the Union Square Theatre nor Miss Clara Morris needs any false bolstering.

Dreams, by Willie Edouin's company, will only run out the week at the Bijou, and next Monday the new American opera, L'Afrique, by Mr. McCreery, of St. Louis, will be produced with new scenery and costumes and a novel cast. The Bijou has been selected as the birthplace of this new opera because it is now known as the home of operatic successes. When Manager McCaull resumes command of the Bijou, he will have ready the new German opera, L'Apré-june, the American rights of which he has purchased. This comicality is the success of the season at the Thalia theatre.

Esmeralda, at the Madison Square, passes its ninety-fifth performance on Saturday, which will bring its one hundredth representation on Friday next. Seats are already being booked in large numbers for this event, as Manager Frohman has prepared for it a

souvenir plaque worth more than the price of admission. The unusual step has been taken of publishing the text of Esmeralda in The Century magazine, and the piece reads as well as it plays.—Squatter Sovereignty has settled down for a season's run at Harrigan and Hart's Theatre Comique. "The best play they have ever produced," is the unanimous verdict, and the beautiful theatre is overcrowded every night and at the Tuesday and Friday matinees. It is almost unnecessary to say that there is no truth in the Herald report of a disturbance at the box-office of this theatre. The officer in attendance tried to save a lady the trouble of waiting in the line when all the seats and boxes were sold—as was his duty—and the man who accompanied the lady took offence at what he thought was an interference. That is the whole story, which is complimentary to the officials of the theatre, and not otherwise, as the Herald, always unfriendly to the theatres which support it, unjustly represents.—At the Standard, the only new thing to be said of Patience is that there is nothing new to say. The performance is as admirable, and the houses are as crowded as ever.

Madame Favart was sung by the Comely-Barton company Monday night, with a cast essentially the same as that of last Fall. Frederick Leslie was the bright particular star of the evening. John Howson repeated his great success in Mésire's part, Pont-sable. Catherine Lewis suffered among such clever people. The rest of the cast was pretty good. The chorus was deficient in volume, and the orchestra, although led by Alfred Cellier, was out of time too often for the comfort and happiness of the principals. Madame Favart will be repeated until Night and Day is ready.

The lively play, All the Rage, filled the bill at Haverly's Fourteenth Street Monday. A good-sized audience assembled to greet the return of the lively comedy, and it went with great gusto, thoroughly pleasing the people. Frank Hardenberg is funny as the chiropodist, A. Z. Chipman demonstrates his ability for better things by a manly and vigorous impersonation of Will Goodwin, the young journalist, and Blanche Moulton also won favor. The piece ought to draw well in this theatre. We certainly wish it the success to which, as a happy comedy, it is entitled.

Having sent Hague's Minstrels a floral trophy and played them out of town, and shut up the Casino, the San Francisco Minstrels now rest upon their laurels as the archetypal and only remaining troupe, and turn away money and take in Oscar Wilde every night with calm complacency. Acting upon the principle that there cannot be too much of a good thing, Messrs. Birch and Backus have added the Class of '82, and the Apostles of Aestheticism to their screaming burlesque of Patience, which threatens to run as long as the original. Nobody should miss a visit to the San Franciscos.

The Child of the State, although played by the Hoey and Hardie combination, away over at Jay Gould's second-hand Opera House, has renewed the success which it achieved upon its original production at Wallack's. We shall be glad to welcome this capital play at a better theatre, but its success proves that a good play will draw anywhere.

This week the patrons of the pretty Opera House at Jersey City are being delighted with Sam'l of Posen, and as the theatre is now well managed, its local patrons are steadily increasing in numbers and improving in quality. In five years Jersey City will be another Brooklyn theatrically, and all the New York successes will be played there.

## The Claxton - Stevens Disagreement.

Charles Stevenson said to a MIRROR reporter Tuesday night, in reference to the troubles between his wife, Kate Claxton, and John A. Stevens:

"By special agreement Mr. Stevens withdrew his suit without costs to either party, January 7, agreeing to fill our dates in Connecticut. We played at the Windsor, in Boston, and have no trouble at present with Mr. Murtha, of the Windsor here, where we are playing."

"How did the trouble begin?"

"In this way: While I was absent on a yachting trip Miss Claxton was misled into refusing Mr. Stetson's standing offer to play at the Globe Theatre, by repeated representations on the part of Mr. Stevens that, with the larger terms and increased prices, an engagement at his Windsor Theatre, Boston, would be more lucrative. As a further inducement for us to play with him, he stated to her that certain other attractions, of equal value with her own, were under contract to him. These statements proved untrue, and we refused to fill the contract on the ground that misrepresentations had been made on his part. Hence the suit, which is now amicably settled."

## Pen and Pencil.



Squatter Sovereignty is a very high-sounding title for Harrigan and Hart's new play, but, like Dave Braham's music, you couldn't find anything else that would suit it better. The sovereignty of a squatter, especially as applied to the ownership of Billy goats, is very well illustrated in the piece, and incidentally any amount of rough fun is introduced. It will well repay you to pay a visit to the Comique, but you must secure your seats a good while ahead, for this



Madame Favart.

attraction is doing the second best business in town just at present.

Harrigan and Hart's striking character sketches have been improving all the time. From the first of the Mulligan series to Squatter Sovereignty is a wide span. The rude horseplay and broad humor have given way to a more appreciable form of entertainment, and now the Comique's pictures of a certain phase of New York life are not exaggerated very much in color. Fashionable



Prof. Felix McIntyre.

Gotham can investigate the mode of life followed by unfashionable Gotham with infinitely more amusement and infinitesimally less likelihood of personal contretemps, than by an actual voyage of discovery through the tenements and slums of the city; at a very moderate cost, and seated in a comfortable chair in an auditorium that, for convenience, safety and beauty, is only equalled, and perhaps not excelled, by the artistic Madison Square and the gaudy new Wallack's.

Before the bald rocks and dirty ponds in the region north of Fifty-ninth street were converted by the landscape gardeners into Central Park, squatters were plentiful, and exclusively inhabited that district. They built their shanties in the most extraordinary



Some of the Livestock.

spots, often erecting them in places inaccessible save by tortuous and difficult paths, or rickety, unsafe stairways. Their houses were truly their castles, for it was next to impossible for the police or an uninitiated visitor to scale the approach to a squatter's abode, and in this he was a small sovereign. Drunken orgies, frequent brawls, and a remarkable gift of adding to the census were a few of their principal pastimes of this singular class. When the advance guard of improvement tore down the shanties, blasted away their natural rock foundations, and drove off the inhabitants, the squatters became almost extinct, and except for a few that still cling to the rocks in some vacant

lots skirting the Park, there are none on which Harrigan could base his sketch.

However, the squatter's life, feuds, pugilistic and convivial practices are delineated as cleverly as possible, and the rich flow of quaint expressions which permeate all these Comique pieces is as spontaneous and original as ever. Tony Hart is as fine an old widdy as ever was seen, and her patriotic speeches to the Maguires are delivered with quite as inspiring an effect as the harangues of the Paris fishwomen to their fellow-citizens during the reign of terror. Harrigan is an artist, and a very good contribution to his



One of the McIntyres.

galaxy of character parts is Prof. Felix McIntyre. If he would stop see-sawing during his songs, the actor's entire individuality would be concealed. John Wild in a white



One of the Maguires.

face is a curiosity. Although blessed with few chances to display his talents as Darius Dauber, he is good. Another great artist—in his line—is Billy Gray, who plays a small character, Salem Shearer, in a manner that goes far to prove what an admirable policy it is to run a dramatic company on the Meninger plan. Harry Fisher, Edward Burt, Michael Bradley, and all the rest, from John Queen to Edward Rourke, are infinitely excellent in their own more or less small way. When the ladies are reached, I must stop with an



Anna Cringle.

I of wonder before Mrs. Yeamans. She is the best old lady—excepting Mme. Ponisi—on our stage, and in her and the marvelous costumes she wears, Harrigan and Hart possess a treasure. Her Josie Jumble is quite too eminently quite, and I doff my hat, and bend my knee in silent awe and admiration. Annie Mack is completely metamorphosed from a quarrelsome Irish creature to a swell society lady, and Gertie Granville wears a dress of pink and yellow, and a hat that does its best to make her pretty face ugly—and signally fails, of course. The other fair portion of the cast is competent, and more



Salem Shearer.

or less attractive to the people upstairs. Among the opposing factions of the Maguires and McIntyres, John McCullough and Mr. Coffee figure. What's in a name?

The scenery is superb. Charles Witham is a master of scenic art, and I warrant a richer set than the drawing-room in Captain



Clines' residence, used in Act Two, has seldom been approached in magnificence in this country. Dave Braham's music is a little too sentimental, and not quite so simple or popularly melodious as his previous compositions. The best—because it pleased the audience most—is "Paddy Duff's Cart," a combination of old material, nicely used. Squatter Sovereignty is more of a play in construction than those that have preceded



Paddy Duff's Cart.

it. It is divided into acts, only three scenes are used, and the dialogue is less on the plan of the variety sketch, in which no barrier is supposed to exist between the players and spectators. This is a departure evidently liked by the latter, but I think a succession of local scenes and incidents of the old style is better for Harrigan and Hart than the lopping down of this play to the confines of three sets, a la Union Square Theatre, for purposes of illusion. The public evidently doesn't share my opinion, for crowds are rushing to the Comique every night, and Squatter Sovereignty, judging from present indications, will run out the season. Go and see it, when you can, and make your maid servant a present of the price of an admission to the gallery, if you wish to make her happy, and have your household routine carried out like clock-work hereafter. Pax.

## Anna Dickinson's Hamlet.

Our Rochester representative sends the following account of Anna Dickinson's debut there as Hamlet:

She made a most favorable impression. The audience was sympathetic, and by generous applause evinced their approval of her efforts. She introduced several innovations differing from the version accepted and followed by other actors. She was somewhat nervous, but as the play progressed this embarrassment gradually disappeared, and she delivered her lines with great care. Her acting at times was superb, particularly in the scene with the ghost, where she fairly electrified the audience. The passages between Ophelia and Hamlet were finely rendered, and with more tenderness than we are accustomed to.

Miss Dickinson's conception of the character is not remarkable; she displayed genuine dramatic ability, but to pronounce her rendition of Hamlet an unqualified success, would be a bold assertion.

Her selection of this role indicates a strong confidence of her own abilities; yet, with all her skill, she could not disguise her marked personality. Voice, manner, action, and feminine mannerisms frequently, though unconsciously, were exhibited.

On Friday night Miss Dickinson did not appear to as good advantage as on the previous evening. At a critical period of the play, the complete forgetfulness of the lines greatly disconcerted her, and to such an extent that she did not regain control of herself sufficient to do justice to the character.

On Saturday afternoon and evening, Miss Dickinson rendered her version of The Lady of Lyons to large houses. She dressed the character admirably, but her physique is not such as to impress one as the ideal Claude. Her impersonation of this pleasing role was by no means a success.

At the close of the fourth act, Miss Dickinson was called before the curtain. As she stepped out she was met by Annie R. Noxon, of the St. Louis Press, who in a few well-chosen words, presented her with an amethyst necklace and pin, the gift of Mrs. M. F. Sheldon, of Chicago. The jewels were brought from England by the donor, and will be worn by the recipient in Hamlet. Miss Dickinson spoke her thanks in a feeling manner. When she has become more familiarized with the technique of the cast, she will be seen to greater advantage than at this, the beginning of her stage career, for the episode of her New York appearance some years ago hardly counts.



## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## NOTICE.

Credentials for 1882 are ready. Correspondents are requested to remove their photographs from the cards for 1881, or have new ones prepared and forwarded to us immediately, together with the leather covers.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY AND ELLIS' UNCLE TOM: Appleton, Mo., 26; Clinton, 27; Washington, 28.

ATKINSON'S JOLLITIES: Washington, Feb. 13, week; Baltimore, 20, week.

ALICE OATES' OPERA CO.: Salt Lake City, Utah, 23, week.

ALVIN JOSEPH (Chas. L. Davis): Jackson, Tenn., 23; Nashville, 30, 31; Murfreesboro, Feb. 1; Huntsville, Ala., 2; Chattanooga, Tenn., 3.

AUSTIN'S N. Y. DRAMATIC CO.: Frostburg, Md., 27, 28; Piedmont, 30; Keyser, 31; Grafton, W. Va., Feb. 1, 2; Clarksburg, 3, 4; Weston, 6, 7; Volcano, 8, 9; Parkersburg, 10, 11; Marietta, 13, 14; Wheeling, 15, 16, 17, 18.

ANNA DICKINSON: Detroit, 26, 27, 28; Chicago, Ill., 30, week; Milwaukee, Wis., Feb. 6, 7, 8.

ANY LEE: (Two Medallions). Napanee, Can., 26; Kingston, 27, 28; Brockville, 30; Ogdensburg, N. Y., 31; Watertown, Feb. 1, 2; Rome, 3, 4.

ACME OPERA CO.: Rockford, Ill., 27; Elgin, 28; Toledo, O., 30, 31; Detroit, Mich., Feb. 1, 2, 3, 4; Bay City, 6; East Saginaw, 7; Grand Rapids, 8; Battle Creek, 9; Kalamazoo, 10; South Bend, Ind., 11; Chicago, Ill., 13, two weeks.

ANNIE FIDLEY: New Orleans, 23, two weeks; Nashville, Tenn., Feb. 6, three days; Memphis, 9, three days; Indianapolis, Ind., 13, three days; Toledo, O., 16, three days; Detroit, Mich., 20, week; Chicago, 27, week.

ABBOTT ENGLISH OPERA CO.: Springfield, Ill., 26; Decatur, 28; St. Louis, 30, week.

ADA GRAY: Elgin, Ill., 26; Aurora, 27; South Bend, Ind., 28; Laporte, 30; Michigan City, 31; Niles, Mich., Feb. 1; Kalamazoo, 3; Battle Creek, 3; Jackson, 5.

BROOKS AND DICKSON'S WORLD CO., No. 2: Omaha, Neb., 27; Lincoln, 30, 31; Kansas City, Mo., Feb. 1, 2, 3, 4; Topeka, Kan., 6, 7; St. Jo, Mo., 8, 9; Leavenworth, Kan., 10; Ft. Scott, 11.

B. MCADLEY COMPANY: Toronto, Ont., 26, 27, 28; Lockport, N. Y., 30.

BAKER AND FARRON: Louisville, Ky., 26, 27, 28; Xenia, O., 30.

BUFFALO BILL: Bradford, Pa., 26; Erie, 27; Youngstown, O., 28; Akron, 30; Zanesville, 31.

BOSTON IDEAL OPERA CO.: Philadelphia, Pa., 23, week; New York, 30, two weeks.

BARTLEY CAMPBELL'S MY GERALDINE: Cincinnati, O., 23, week; Nashville, Tenn., 30, 31, Feb. 1; New Orleans, 13, week.

COLLIER'S BANKER'S DAUGHTER, No. 1: New Orleans, 23, week; Montgomery, Ala., 30; Atlanta, Ga., Feb. 1; Macon, 2; Savannah, 3, 4.

COLLIER'S BANKER'S DAUGHTER CO., No. 2: Sidney, O., 26; Lima, 27; Findlay, 28.

COLLIER'S LIGHTS O' LONDON: Philadelphia, 30, two weeks.

CARTLAND-MURRAY CO.: Council Bluffs, Ia., 23, week; Des Moines, 30, week.

DE WOLF HOPPER'S 100 WIVES CO.: Michigan City, Ind., 26; Logansport, 27; Danville, Ill., 28; Decatur, 30.

EDWIN BOOTH: Galveston, Texas, 23, week; New Orleans, 30, week; Montgomery, Ala., 6, 7.

ERIC BAYLEY'S COLONEL CO.: New York city, 23, six weeks.

EMILIE MELVILLE OPERA CO.: Albany, N. Y., 23, week; Brooklyn, 30, week; Philadelphia, Pa., Feb. 6, week; New York city, 13, two weeks.

EDWIN CLIFFORD DRAMATIC CO.: Lincoln, Neb., 23, week.

FRANK MAYO: Savannah, Ga., 26, 27, 28; Charleston, S. C., Feb. 1, 2; Wilmington, 3, 4; Norfolk, Va., 6, 7; Richmond, 8 to 11; Baltimore, Md., 13, week; Pittsburg, Pa., 27, week.

FANNY DAVENPORT: St. Louis, 23, week.

FRED. B. WARDE: Pottsville, Pa., 26; York, 27; Harrisburg, 28.

FLORENCE HERBERT: Creston, Ia., 23, week; St. Joe, Mo., 30, week.

FORD'S OPERA CO.: Shamokin, Pa., 26; Wilkesbarre, 27.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Jersey City, N. J., 26, 27, 28; Richmond, Va., 30.

GENEVIEVE WARD: Chicago, Ill., 23, week; Cincinnati, O., 30, week.

GUS WILLIAMS: Mt. Vernon, O., 27; Sandusky, 28; Tiffin, 30; Findlay, 31; Lima, Feb. 1; Ada, 2; Urbana, 3; Greenville, 4.

HILL'S DRAGON CRANKETT CO.: Erie, Pa., 27; Youngstown, O., 28; Akron, 30; Zanesville, 31; Newark, O., Feb. 1; Springfield, 2; Columbus, 3, 4; Sandusky, 6; Toledo, 7, 8; Detroit, Mich., 9, 10, 11.

HILL'S ALL THE RAGE: New York city, 23, four weeks.

HAVELY'S NEW MASTODONS: Montreal, Can., 26, 27, 28.

HAGUE'S EUROPEAN MINSTRELS: New York City, 16, week.

HAVELY'S GRAND OPERA COMIQUE CO.: Chicago, 23, week.

HANLON LEE COMB.: Boston, Feb. 6, two weeks.

HILKE COLEMAN WIDOW BEDOTT CO.: Warren, Pa., 26; Meadville, 26; Mercer, 28.

HILL'S JOSHUA WHITCOMB: Boston, Mass., 23, three weeks.

HERMANN: Detroit, Mich., 23, week; Port Huron, 30; East Saginaw, 31; Bay City, Feb. 1; Jackson, 2; Grand Rapids, 3; Kalamazoo, 4; Chicago, 6, week.

HOY-HARDIE COMB.: New York city, 23, week; Philadelphia, 30, week.

HERNE'S HEARTS OF OAK: Minneapolis, Minn., 26, 27, 28; Milwaukee, Wis., 30, week; Chicago, Feb. 5, week.

HARRY DEAKIN'S LILLIPUTIAN OPERA CO.: Rochester, N. Y., 26; Lacrosse, Wis., 27; Sparta, 28; Janesville, 31; Beloit, Feb. 1, 2; Rockford, Ill., 3, 4; Freeport, 6, 7.

HARRY MINER'S FRANK FRATNE COMB.: Boston, 23, two weeks.

HYDE AND BEHMAN'S SPECIALTY COMB.: Chicago, 23, week; Cincinnati, 30, week.

HYDE AND BEHMAN'S MULDOON'S BLUNDER CO.: Pittsburg, 23, week; Brooklyn, N. Y., 30, week.

HYDE AND BEHMAN'S MULDOON'S PICNIC CO., No. 1: Chicago, 3, week; Cincinnati, 30, week.

HYDE AND BEHMAN'S MULDOON'S PICNIC CO., No. 2: Norristown, Pa., 26; Lebanon, 27; Reading, 28; Pottsville, 30.

HARRISON'S PHOTOS: Cincinnati, O., 23, week.

HAVELY'S EUROPEAN MINSTRELS: St. Louis, 23, week.

JARRATT & RICE'S FUN ON THE BRISTOL: Kansas City, Mo., 26; Leavenworth, Kan., 27; Atchison, 28; Lincoln, Neb., 30; Council Bluffs, Ia., 31.

JOHN MCCULLOUGH: Brooklyn, N. Y., 23, week; Washington, 30, two weeks.

JULIA HUNT'S DRAMATIC CO.: Troy, N. Y., 26, 27, 28.

JANASCHKE: Washington, 23, week; Boston, 30, week.

JOE MURPHY: Olean, Pa., 26; Bradford, 27, 28; New York city, 30, week; Brooklyn, Feb. 6, week; Philadelphia, 13, week.

JOSEPH KEANE: Rome, N. Y., 26; Little Falls, 27; North Adams, Mass., 30; Pittsfield, 31; Haverhill, Feb. 1; Pittsburg, 2; Lowell, 3; Nashua, N. H., 4; Concord, 6; Manchester, 7; Portsmouth, 8.

JOHN T. RAYMOND: Charleston, S. C., 26, 27, 28; Wilmington, N. C., 30; Norfolk, Va., 31, Feb. 1; Lynchburg, 2; Richmond, 3, 4; Philadelphia, 6, week; Brooklyn, N. Y., 13, week; Pittsburg, Pa., 20, week; Harrisburg, 27, week; Lancaster, 28.

JEFFRIES LEWIS (Two Nights in Rome): Philadelphia, Pa., 23, week; Williamsburg, N. Y., 30, week.

KATHERINE ROBERTS: Omaha, Neb., 27, 28; Des Moines, Ia., 30, 31; Cedar Rapids, Feb. 1, 2; Dubuque, 3, 4.

KIRALTY BROTHERS COMB.: Newark, 23, week.

KATE CLAXTON COMB.: New York city, 23, week; Baltimore, 30, week.

LEAVITT'S HYERS SISTERS: Urbana, O., 26; Springfield, 28; Hamilton, 30; Richmond, Ind., 31; Dayton, O., Feb. 1; Columbus, 2; Bellefontaine, 3; Sidney, 4; Lima, 6.

LEAVITT'S GIGANTIAN MINSTRELS: Pittsburg, 23, week.

LEAVITT'S RENTZ MINSTRELS: Detroit, 23, week.

LOTTA: Nashville, Tenn., 27, 28, 29; Louisville, 30, week.

LAWRENCE BARRETT: Baltimore, 23, week.

MILTON NOBLE: Quincy, Ill., 26; Hannibal, Mo., 27; Jacksonville, Ill., 28; Springfield, 30, 31; Bloomington, Feb. 1, 2; Ottawa, 3; Joliet, 4.

MR. AND MRS. G. S. KNIGHT (BARON RUDOLPH): Rapids, 27; Greenville, 28.

MADISON SQUARE THEATRE CO. (No. 1): Providence, R. I., 26; Worcester, Mass., 27; New Haven, 28.

MADISON SQUARE HAZEL KIRKE (No. 2): Brenham, Tex., 26; Bryan, 27; Corsicana, 28; Waco, 30, 31; Fort Worth, Feb. 1; Dallas, 2, 3; Denison, 4; Parsons, Kan., 6; Ft. Scott, 7.

MADISON SQUARE CO. (THE PROFESSOR): Buffalo, N. Y., 26, 27, 28; Pittsburg, Pa., 30, one week.

MITCHELL'S PLEASURE PARTY: Jamestown, N. Y., 26; Hornellsville, 27; Binghamton, 28; Elmira, 30; Scranton, Pa., 31; Wilkesbarre, Feb. 1; Jersey City, 2, 3, 4.

MARY ANDERSON: New York city, 23, three weeks.

MY PARTNER CO. (Aldrich and Parloe): Memphis, Tenn., 26, 27; New Orleans, La., 28, week.

MINER ROONEY COMB.: Baltimore, Md., 30, week.

MR. AND MRS. FRANK CHANFRAU: Chattanooga, Tenn., 27; Huntsville, Ala., 28; Memphis, Tenn., 30, 31, Feb. 1; Little Rock, Ark., 2, 3, 4; Jackson, Miss., 6.

MR. AND MRS. W. J. FLORENCE: St. Louis, Mo., 23, week.

MAOGIE MITCHELL COMB.: Boston, Mass., 23, two weeks.

MILLE RHEA: Cleveland, O., 23, week; Pittsburg, Pa., 30, week.

MOTHER IN LAW COMB.: Boston, Mass., 23, week.

MIACOS SPECIALTY CO.: Warren, Pa., 26.

NEIL BURGESS COMEDY CO.: St. Paul, Minn., 26, 27; Dubuque, Ia., 28; Davenport, 30.

NICK ROBERTS: Greenville, Ala., 30; Montgomery, 31; Pulaski, Tenn., Feb. 2; Columbia, 3; Nashville, 4.

NAT. GLODWIN, JR., COMB.: Louisville, Ky., 23, week.

NEW ENGLAND OPERA CO.: Elgin, O., 26; Painesville, 27; Ashtabula, 28; Erie, Pa., 30; Cory, 31; Warren, Feb. 1; Titusville, 2; Franklin, 3; Meadville, 4; Greyville, 6; Sharon, 7; Youngstown, 8; Beaver, 9.

ONLY A FARMER'S DAUGHTER: Joliet, Ill., 26; Ottawa, 27; Aurora, 28; Chicago, 30, week.

OLIVER DOUD BYRON: Lynchburg, Va., 26; Danville, 27; Greensboro, N. C., 28; Raleigh, 30, 31; Goldsboro, Feb. 1; Wilmington, 2; Charlotte, 3; Spartanburg, S. C., 4; Greenville, 6; Columbia, 7; Charleston, 8, 9, 10; Savannah, Ga., 11.

OLD SHIPMATES: Mount Pleasant, Ia., 26; Burlington, 29; Cedar Rapids, 28; Clinton, 30; Dubuque, 31, Feb. 1; Frankfort, 2; Rockford, 3; Terre Haute, 6; Lafayette, 7; Logansport, 8; Fort Wayne, 9; Indianapolis, 10, 11.

ROOMS FOR RENT: Anderson, Ind., 26; Greencastle, 27; Evansville, 28, 29; Vincennes, 30; Terre Haute, 31.

ROBERTS' COMEDY COMPANY (MY SWEETHEART): Cleveland, O., 23, week; Pittsburg, Pa., 30, week.

RICE'S EVANGELINE COMB.: Mattoon, Ill., 26; Paris, 27; Terre Haute, Ind., 28; Richmond, 30; Dayton, O., 31.

ROBERT: New York City, 23, three weeks.

ROBSON AND CRANE: Richmond, Va., 26, 27, 28.

SKIFF'S CALIFORNIA MINSTRELS: Pottstown, Pa., 26; Norristown, 27; Reading, 28.

STEVENS' OPERA CO. (TWELVE JOLLY BACHELORS): Pittsburg, Pa., 26, 27, 28.

SALSBURY'S TROUBADOURS: Columbia, N. C., 26; Augusta, Ga., 27, 28; Savannah, 30, 31; Macon, Feb. 1; Columbus, 2; Montgomery, Ala., 3, 4; New Orleans, 6, week.

SOL SMITH RUSSELL: Syracuse, N. Y., 26; Utica, 27; Schenectady, 28.

SNELBAKER'S MAJESTICS: Boston, 23, week; Smith's Uncle Tom Co.: Decatur, Ill., 26; Springfield, 27, 28; Mt. Pleasant, Ia., 30; Ottumwa, 31.

SIMMS' COMEDY CO.: Salem, Ia., 23, week;

Montezuma, 30, 31, Feb. 1 to 4; Centerville, 6, week; Ocala, 13, week.

THE VILLAGES: Greenfield, Ind., 26, 27; Cambridge City, 28, 30; Knightstown, 31 and Feb. 1.

THE VOKES: New Orleans, 23, two weeks; Houston, Tex., Feb. 6, 7; Galveston, 8 to 11; Brenham, 13; Austin, 14, 15; Little Rock, Ark., 17, 18; Memphis, Tenn., 20, 21.

WILBUR OPERA CO.: Boston, Mass., 23, two weeks.

WHITNEY'S FELICIA: Indianapolis, Ind., 26, 27, 28; St. Louis, 30, week.

## CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Fanny Davenport's proposed European tour has apparently awakened the amusement public to an appreciation of the abilities of the talented artist. The attendance, large throughout the week's engagement, was, on the evenings of 16th and 20th increased to an extent that warranted the management in hanging out the "standing room only" sign. Lucretia was presented 20th. W. F. Edwards, who was cast for the role of Mons. Nourvady, took his departure very unceremoniously, and in the absence of an understudy E. H. Price was compelled to read the part. The latter fact had a tendency to mar the general effect, but the manager acquitted himself creditably, and at the matinee performance following date committed the part to memory. During the current week Rice's Surprise party will furnish Patience. Rose Temple and H. F. Dixey will portray the leading characters. Brooks and Dickson's World combination follow 30th; John R. Rogers' My Sweetheart is underlined for week opening Feb. 6.

Robinson's Opera House (R. E. J. Miles, manager): Marie Geisinger's engagement has been marked by a series of packed houses. The programme for the week has been made up almost wholly of comic opera. Madame Raberg, a recent acquisition to its ranks, created a favorable impression. Bartley Campbell's My Geraldine combination holds the boards during present week, followed 30th by Genevieve Ward in Forget-Me-Not.

Heuck's Opera House (James Collins, manager): The increased attendance at the downtown theatres has effected no perceptible diminution in the regular patronage at this cozy resort, and the close of the Chanfrau engagement witnesses a profitable balance in the coffers of the management. Kit has been seen by almost every one in the States, and a dissertation upon its dramatic merits, from a Cincinnati standpoint, is consequently unnecessary. Chanfrau's interpretation of the title role is characterized by the same manly and vigorous action as of yore. Mrs. Chanfrau rendered Camille and East Lynne at the matinee performance, 18th and 21st, in creditable style. The present week will be devoted to the Harrisons, in Photos, under Mart Hanley's management. Fred. B. Warde is underlined for Feb. 6, in a round of the legitimate, preceded, 30th, by Hyde and Behman's Specialty company.

Coliseum Opera House (James E. Fennessy, business manager): Business throughout the past week has been fairly remunerative. The dramatic portion of the entertainment was decidedly inferior, but the attractions (the Osbornes), having been engaged by the former proprietor, the present management hold themselves blameless in the matter. The vaudeville part of the programme was unexceptionably good, and embraced the Loyals (Ella George and Albert), in a sensational trapeze act, and Heath and Latta in drill exercises. During the current week Gulick's Furnished Rooms combination will pay a second visit to this city this season, and will be followed, 30th, by Rial's U. T. C. combination. The new management intend, just as soon as circumstances will permit, to dispense with dramatic attractions and devote the Coliseum to a strictly variety theatre, and will present nothing but first-class specialty artists.

Item: James W. Morrissey, whose arrival invariably creates a corner in the taffy market, put in an appearance 21st. The World combination, whose interests he represents, commences a week's engagement at the Grand 30th. J. A. Douglas, former manager of Heuck's, and more recently connected with the Coliseum, is lying seriously ill and in straitened circumstances at the Globe Hotel. His friends have tendered himself and family a benefit, which transpires 26th at Heuck's. The programme will comprise the Harrisons, Bartley Campbell's My Geraldine combination, and Joseph A. Gulick's Furnished Rooms combination, in their respective acts. Jim Fennessy, one of the most popular professionals in the city, is arduously destined to be satisfactory.—Smiley Walker, of local fame, has been engaged by Manager Price as press agent for the Fanny Davenport troupe, and departs for Louisville 25th to herald the coming of the popular star.—Marie Geisinger, assisted by a number of her troupe, gave a sacred concert at the Grand 22d.—The Emma Abbott English Opera company will return to the Grand March 6th and favor us with Patience.—Emily Rigl rejoins the My Geraldine combination 23d, and will assume her original role (Geraldine) at Robinson's during the current week. The advance sale of season seats for the coming opera festival has amounted to \$72,093.95. It is confidently asserted that the gross receipts of the festival week will aggregate \$100,000.

The repertoire will comprise Les Huguenots Feb. 13th; Aida, with Adelina Patti in the title role, 14th; Carmen (matinee) 15th; Fidelio evening of 15th; William Tell 16th; Magic Flute 17th; Lohengrin (matinee) 18th, and Il Trovatore 18th, evening and closing performance. The principal members of Colonel Mapleson's Grand Opera company will take part, assisted by a grand chorus of home talent.—Chauncey Pulsifer, in advance of the My Geraldine company, and Paul Nicolson, in same capacity with Rice's Surprise Party, have been doing effective service for their respective companies.—The benefit tendered Marion Foster by Fanny Davenport at the Grand, 18th, netted the receipt over \$700, which amount was promptly remitted the crippled and deserving little artist. The entire staff of the theatre volunteered their services, and Manager Miles donated the use of his theatre. Camille was rendered in capital style by Miss Davenport, who, at the close of the performance, was presented by the Masonic Relief Association, of this city, with a handsome stand of flowers.—Rettig, a local artist of repute, is busily engaged preparing the drop curtain for the festival.—Col. Thos. E. Snelbaker, manager of the Majestic combination bearing his name, proposes organizing a monster minstrel party, during the ensuing season.—The Elks will have their annual benefit Feb. 7, at the Grand, and will be assisted by Minnie Palmer, R. E. Graham and F. B.

Warde.—Dave Peyser, avant courier of the Baker and Farron combination, arrived 22d, en route to Pittsburgh.—Leo Steele, business manager of Skiff's New England Comic Opera company, and Joseph Chenet, representing the Rial U. T. C. company, arrived 21st, and report business first class with their respective troupes.—Sam Harrison, who has been in the city during the greater portion of the past week, preparing for the advent of the Photos party at Heuck's departed for the East 19th.—Will Fennessy, a brother of James E., is now filling the position of treasurer at Heuck's in a satisfactory manner.

## BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): Mme. Janaschek opened to a large house on Monday night in Mary Stuart and gave a powerful portrayal of the ill-fated Queen of Scots. Her acting was marked with that power and intensity which she infuses into everything she does. During the week Mother and Son, Deborah, Bleak House and A Winter's Tale were given; business was large. Next week, Hanlon-Lee.

Holliday Street Theatre (J. W. Albaugh, manager): Robson and Crane have been delighting big audiences all the week with their laughable impersonations. If possible, they were better than when they were here last time. Their little duets were sprinkled in and proved quite an addition. The supporting company was excellent, and Alecia Robson and A. S. Lipman deserve favorable notice for good acting. The week was divided between Our Bachelors and Sharps and Flats. Next week, Lawrence Barrett.

Academy of Music (Samuel W. Fort, manager): The Hoey and Hardie company made an excellent impression on the large audience who nightly witnessed their performance, and earned an enviable reputation by their fine acting. Child of the State and Diplomacy were presented, and both plays were smoothly and excellently performed with discrimination and due regard to detail and finish. Diplomacy was especially well done. George Hoey as Henry Beauclerc presented a delightful picture of the cool, cultivated and refined diplomat. Joe Hardie as Captain Beauclerc was vigorous and impassioned. Signora Majeroni as Countess Zicka invested the character with grace and brilliancy, and was withal sufficiently fiendish. Dora was most satisfactorily performed by Emma Pierce. The stage was handsomely arranged and the dressing stylish and appropriate. The company is unusually strong and well balanced. Next week, no attraction billed.

Monumental Theatre (Ad. Kernan, manager): Business has been above the average and the programme offered was most satisfactory as to length and quality. Next week Harry Miner's Big Four.

Front Street Theatre (Dan. A. Kelly, manager): W. H. Rightmire in Two Wanderers appeared to fair sized houses throughout the week, and was supported quite creditably by the stock company. Next week, Lena Aberle in Ouida, or Woman's Vengeance.

## PHILADELPHIA.

Colonel Mapleson's season of two weeks was very successful. The audiences at the Academy were fully up to the average Italian opera audience. The Colonel will bring his troupe back here after Lent.

The Boston Ideals have begun a two weeks' engagement at the Walnut and will produce all the light operas.

At the Opera House, Neundorff's Rat Chamer was produced on Monday night to a good audience. It gives way next week to Joe Emmet.

John Sleeper Clarke is back at the Lyceum. The Ticket of Leave Man was produced on Monday night. It has many strong situations, and the Bob Brierly of Mr. Clarke is a character worth seeing.

Two Nights in Rome is revived at the Arch, with Jeffery Lewis in the leading character. Sam'l of Posen last week, drew immense audiences, and filled the theatre's treasure box. Next week, Hoey and Hardie appear with their Child of the State.

Items: Haverly's man Morton is making great preparations for the opening of the old Chestnut, now Haverly's Theatre, on Monday next. The theatre has been painted pure white. The interior decorations, which were all new, have been retouched and new carpets have been put down. The Lights of London will be produced for the first time in this city.—Not Guilty is still on the boards at the Eighth Street Theatre.—The Woman of the People is the attraction at Wood's this week.—Carncross Minstrels have a burlesque on Sam'l of Posen and Oscar Wilde.—Biffalo Bull is the principal burlesque at Thatcher's Opera House.—John T. Raymond is booked for the Walnut Feb. 6.—Lillie Hinton has a benefit at Wood's on Friday.—Mike Struckoff, or the Currier of the Czar, is the title of a burlesque at the National.—I notice that Charlie Mendum, formerly manager of the Arch, made up a very curious cast for Rochester for Anna Dickinson, in Hamlet. For instance, First Actor, T. M. Jackson; Second Actor, Thos. Potter; Francisco, Edward Bedloe; Jackson is a journalist of this city, Potter a well-known oilcloth manufacturer and Bedloe is a dentist, formerly United States Consul at Verona, Italy. They are all members of a social organization of this city of which Mr. Mendum is also a member, and are all close friends. Of course it was all a joke.

## ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Fun on the Bristol has been drawing fair houses. Sheridan's specialty is amusing, but it is losing in drawing strength. Fanny Davenport opens in London Assurance and Oliver Twist 22d.

Grand Opera House (J. W. Norton, manager): My Partner opened 15th to good house. Business fell off early in the week, but improved towards the close. Haverly's Mastodon Minstrels open 23d.



during the week. Jane Eyre and Fan-  
chon, two of the lady's most familiar  
plays have been the attraction. L. R.  
Shewell, an old Boston favorite, was warmly  
welcomed back, and renewed his former  
success as Rochester and Father Barbauld.  
Next week, Love and Pearl of Savoy. The  
new play of Little Savage 29th. Janaschek  
will shortly appear at this house.

It would be hardly possible for the Boston  
Museum to be more full than it was every  
evening during the past week. Dion Bouci-  
cault is so good an artist that his audience  
seems charmed under his brilliant witticisms  
and finished style. The Shaughraun was  
withdrawn on Saturday, to make room for  
Arrah Na Pogue, with Boucicault, Warren,  
Shiel Barry, and Sadie Martinot in the cast.

At the Gaiety, on Wednesday evening,  
Helen Carter made her final bow on the  
operatic stage as Bettina. Mrs. Carter is  
too valuable an actress and singer to be lost  
to the profession, and it is hoped that she  
will reconsider her determination and return  
to the stage. The Pretty Cantinier, libretto  
of Norcup, was brought out for the first  
time on Thursday night, and did not meet  
with success. The music is very common-  
place and ordinary, and did not come up to  
expectations. It is a one part piece, Babelas  
being the central figure, which was well  
acted by Harry Brown. Susie Kirwin is not  
advanced enough in her profession to fill the  
role of prima donna, and her efforts failed  
to please. This week, Corinne and George  
Fortescue in The Mascotte, Olivette and  
Cinderella.

Fanny Buckingham did a fair business at  
the Windsor Theatre last week. Mazeppa  
was brought out in good style by the man-  
agement. This week, Frank Frayne, with  
horse, lion, bear and dog, appears in Mardo,  
the Nihilist of St. Petersburg.

Snelbaker's Majestic consolidation this  
week at the Howard Athenaeum. Business  
very large here.

Items: George Riddle, whose success in  
the Greek play has been so great, belongs to  
one of the most celebrated theatrical families  
in the country. Mrs. Cornelia Riddle, his  
grandmother, was the friend and patron of  
Edwin Forrest, and in the dark days of ad-  
versity he owed to her much of the hope and  
encouragement which brightened his career.  
The late Mrs. W. H. Smith and Mrs. J. M.  
Field were aunts of Mr. Riddle, and Kate  
Field is a cousin. Mr. Riddle can well be  
proud of his origin.—Rose Stella commenced  
last week proceedings in divorce from her  
husband, H. A. Froome, but at last accounts  
an amicable reunion was effected.—Mr.  
William Warren reappeared, after an ab-  
sence of many weeks, as the O'Grady, in  
Arrah Na Pogue. When Arrah Na Pogue  
was first produced in Boston at the Boston  
Theatre, in 1865, Frank Mayo was the  
Shau; Frank Hardenbergh, O'Grady, and  
Rachel Noah, the Arrah.—Manager Stetson  
returned from New York on Monday,  
in order to witness the Greek play.—

The last report is that Harry Bascom has  
had a relapse, and great doubts are enter-  
tained as to his recovery.—Hattie Moore,  
who has been in California for the past five  
years, will be the Patience at the Globe on  
Monday next. Verona Jarbeau, the Angela;  
and Rosa Cooke, Lady Jane.—Charles  
Atkinson, proprietor of the Jollities, and  
James A. Gilbert, formerly manager of the  
Pinafore troupe at Oakland Garden, have  
leased the New England Institute Fair  
building for the establishment of what  
they style of the Great American Casino on  
the English plan. The stage attractions  
will be among the principal features. Pa-  
tience, with a company of a hundred people  
being already in preparation for matinee and  
evening performances. The Casino will be  
opened on May 30.—J. H. Ring returns to  
the Boston Museum to play his old part of  
Winterbottom in Arrah Na Pogue.—Blanche  
Correlli and Henri Laurent appear in  
Girofle Girofa at the Gaiety next week.  
—J. F. Hagan, who appears in the  
Greek play, was the original Hakshaw  
(Ticket-of-Leave Man) at the Winter Gar-  
den Theatre, New York, in 1863.—Aladdin,  
arranged as a spectacular pantomime and  
ballet, will probably be produced at the  
Globe Theatre in the Spring.—Fanny Barry  
is playing Nadia in Michel Strogoff with the  
Kivalys Brothers.—Frazier Coulton is still in  
the city, and will appear in The World.  
—Harry Phillips, of the Tom Keene combi-  
nation, was in the city last week. H. McVicker  
looked after the interests of Mother-in-Law  
at the Globe.—Dan Frohman and Marc  
Klaw are still here watching the Greek play.  
—Miss Adelaide Phillips is rapidly recov-  
ering from her late sickness of Ealarial fever.  
—Miss Amy Ames, whose success as Lady  
Jane has been so great, has returned to Bos-  
ton.—George S. Hartshorn, of the Janas-  
chek combination, who has been seriously  
ill in New York, is at present convalescing  
in this city.—The Kivalys have pur-  
chased Sage and Hawley's satire,  
T-L-G, Settled At Last, and will produce it  
in the Spring.—Mark Allen will manage a  
company through the New England circuit  
in a few weeks. Maggie Mitchell made her  
first appearance in Boston at the Eagle The-  
atre in 1853, and has always been a great  
favorite here since that time.—Stuart Rob-  
son has purchased Charles Thorne's resi-  
dence in Cohasset for \$15,000, for a wedding  
present to his daughter, Alice.—Oscar  
Wilke will lecture at Music Hall 31st.

## CONNECTICUT.

### NEW HAVEN.

Carl's Opera House (Peter R. Carl, prop-  
rietor): That Emmet is a favorite here the  
immense house that greeted him 17th was  
witness. Mr. P. S. Gilmore could hardly  
have brought his band on a stormier night  
than the 18th, but a fair audience sat out a  
somewhat old programme, executed with  
taste and precision. Ours, by Sarsfield  
Guard, 23d; Michel Strogoff from Boston  
Theatre 24th, 25th and 26th.

Grand Opera House (Clark Peck, prop-  
rietor): Prof. Cadwell occupied the house with  
mesmeric exhibitions 17th and 19th. B. W.  
P. and W. S. Minstrels came 21st in the rain,  
but gave a splendid performance to an au-  
dience that blocked the aisles and lobby.  
New Haven Opera House (Minnie Cum-  
mings, lessee): The war of words and law  
which has been waged for two weeks be-  
tween Miss Cummings and her former part-  
ner, Mr. Near, has been settled by the for-  
mer's securing from the owner of the house a  
lease running till July, 1883, with privilege  
of four years longer. In accordance with  
this Miss C. opens 23d as Mary Melrose in  
Our Boys. Support made up from the new  
stock company, consisting of Sophia Osburn,  
Adele Richmond, W. Allen (new mem-  
ber), and Helen Reimar, Byron Douglas, F.  
DeVernon, J. H. Burnett, Lizzie Hughes and  
T. Reed of the old stock. The suits brought  
by Messrs. Holland and Murray and Mrs.  
Hapgood for two weeks' salary by contracts,  
were decided against Miss Cummings, who  
paid about \$200 in consequence. H. P. Tay-  
lor remains as business manager.

American Theatre: Mr. W. S. Ross, has

retired from the management, but the busi-  
ness will be carried on by his successor.

Items: The Morgan Concert 19th was well  
attended and enjoyable.—Manager Carl has  
has put in new box and stage furniture  
throughout.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

National Theatre (John W. Albaugh,  
manager): Lawrence Barrett to fine busi-  
ness last week. The World this week.  
John McCullough, 30th.

Ford's Opera House (John T. Ford, man-  
ager): The Boston Ideal to good houses  
last week, giving Fatinitza, Mascotte, Bo-  
hemian Girl, Olivette, Czar and Carpenter  
and Pirates of Penzance. W. H. Mac-  
Donald and his lovely wife, Marie Stone,  
were warmly welcomed by their many  
friends; Geraldine Ulmer renewed the pleas-  
ing impression made last season; Adelaide  
Phillips was too ill to sing at all, and her  
roles were acceptably filled by Lizzie Bur-  
ton. Janaschek opens a two weeks' en-  
gagement, 23d, with Mary Stuart, giving  
during first week, Mother and Son, Bleak  
House, Winter's Tale and Deborah.

Theatre Comique (Budd and O'Neil, man-  
ager): W. J. Thompson and Lotta Forrest  
Thompson, with their acting dogs, in the  
drama For A Life.

Items: Oscar Wilde has been in the city  
several days, and has received much atten-  
tion from prominent society people. He  
delivers his lecture on the English Renais-  
sance, at Lincoln Hall, 23d. Kellogg comes  
to same place 30th.—Professor Philip Law-  
rence is expected in a few days on a visit to  
Marguerite E. Saxton, one of our most prom-  
ising amateurs, and directress of the Round  
Table Shakespeare Club, which has the  
Winter's Tale in rehearsal.—Jimmy Morris-  
sey was "booming" the business of The  
World here last week.—Camille Urso comes  
Feb. 15.—The Literary Society met Sat-  
urday evening at Mrs. Frances Hodgson Bur-  
nett's. Oscar Wilde and Lawrence Barrett  
were present.

## GEORGIA.

### ATLANTA.

DeGiv's Opera House (L. DeGiv, man-  
ager): The week opened with Marie Bowen,  
16th, to small house. Annie Pixley as M'iss,  
17th, to excellent business. The Volke  
Family in Belles of the Kitchen, 18th and  
19th, to fair audiences. John T. Raymond  
in Fresh from the American, 20th and 21st, with  
matinee, to good attendance.

Items: Manager Chizola having insti-  
tuted suit against the Georgia Central Rail-  
road Company for failure to deliver Rossi's  
baggage in time for one of the performances  
here, the railroad compromised and paid him  
\$350.—For Patti's concert on the 25th, all  
of the parquette and circle seats have been sold  
at \$5 each, thus insuring enough to secure  
her appearance.

## ILLINOIS.

### BLOOMINGTON.

Opera House (Tillotson and Fell, man-  
agers): C. B. Bishop as Widow Bedott was  
the attraction on the 14th to a large house.

Durley Hall (Tillotson and Fell, man-  
agers): Herne's Hearts of Oak played to a  
large audience on the 17th.

Items: Tillotson and Fell are considering  
a proposition from F. W. Bent, manager of  
the Hearts of Oak, to take their company,  
the Cartland-Murray, to California. The  
Cartland-Murray company will dedicate a  
new opera house at Emporia, Kansas, during  
the week of 30th.

## INDIANA.

### EVANSVILLE.

Opera House (Thos. J. Groves, manager):  
The Emma Abbott Grand English Opera  
company opened 16th in Martha to the finest  
and most enthusiastic audience of the sea-  
son. Notwithstanding the terrible snow-  
storm that prevailed, standing room was at  
a premium. The Liederkranz Singing so-  
ciety of this city attended the opera in a  
body and were highly delighted, as were all  
the audience. The company gave Patience  
17th to a good house and well satisfied au-  
dience. Hyde and Behman's Comedy com-  
pany 19th to a small audience; performance  
not very satisfactory.

Apollo Theatre (J. Albecker, proprietor):  
The Paine-Brocolini Comic Opera com-  
pany have been playing at this place to fair  
houses all the week.

Item: "The Prince of Whales" has been  
on exhibition here since 18th, and will re-  
main until 23d, when it will be taken to  
Nashville and Memphis, Tenn., for the com-  
ing two weeks.

## INDIANAPOLIS.

Dickson's Grand Opera House (J. B. and  
G. A. Dickson, managers): The Harrisons  
in Photos 16th, 17th and 18th to fair busi-  
ness. The entertainment presented by this  
admirable combination was warmly applaud-  
ed. The balance of the week was taken up  
by the Emma Abbott party, presenting Bo-  
hemian Girl, Patience, Olivette and Fra  
Diavolo. The performances were greeted  
by large audiences.

Park Theatre (J. B. and G. A. Dickson,  
managers): Closed past week.

English's Opera House (Will. E. English,  
manager): This beautiful temple of amuse-  
ment is now the pride of the Hoosier capital,  
and is the leading theatre among the elite  
of the city. The dramas presented the  
past week opened with Blanche DeBar in  
Eve, the Saleslady. The drama, while new  
in this locality, contains many pleasing sit-  
uations. The balance of the week was filled  
by the Rooms for Rent combination. The  
company is a strong one.

## ZOO THEATRE.

The past week was in many respects the  
best of the season. The Muldoon-Whistler  
combination in Græco Roman wrestling  
and other athletic sports proved a strong  
card.

## KOKOMO.

Opera House (H. E. Henderson, manager):  
The Paine-Brocolini Comic Opera company  
appeared 13th, under the auspices of the  
Knights of Pythias, to immense business;  
entertainment fair. Jay Rial's company

produced Two Orphans 18th to only mode-  
rate business; good satisfaction. Rose Ey-  
tinge will appear 24th in Felicia. She will  
receive a big welcome.

Items: The manager of the Opera House  
is thinking very strongly of arming himself  
for the purpose of giving all Uncle Tom  
agents a warm reception as soon as they ar-  
rive in town. There have been two or three  
in the city the past week, and several more  
have been writing for dates. Uncle Tom's  
Cabin, like small pox, will yet prove to be a  
national scourge if there is not something  
speedily done. All cities and towns in the  
United States should quarantine against it.  
—Mr. and Mrs. George S. Knight and com-  
pany were tendered a reception by Colonel  
Kidder at Peru 16th.

## NEW ALBANY.

New Albany Opera House (J. Harbenson,  
agent): Hyde and Behman's Comedy com-  
pany gave a variety performance 17th, con-  
cluding with the laughable Muldoon's Pic-  
nic.

Item: THE MIRROR can be had every Sat-  
urday at Morris's news-stand.

## RICHMOND.

Phillips' Opera House (N. L. C. Watts,  
manager): Rooms for Rent furnished a very  
amusing entertainment 18th. Eve, the  
Saleslady did a poor business 19th; both  
play and company failed to give satisfaction.  
Indiges' Light Infantry in Pirates of Pen-  
zance 20th to losing business, owing to exor-  
bitant admission prices and counter attrac-  
tions.

Grand Opera House (J. J. Russell, man-  
ager): Carreno-Donald Concert company  
20th to fair house. Booked: Harrisons 30th,  
and Leavitt's Hyers Sisters 31st.

Item: There is no probability of us having  
a \$200,000 hotel and opera house, notwith-  
standing the Cincinnati Commercial to the  
contrary.

## SOUTH BEND.

Good's Opera House (Mills and Price,  
managers): Mr. and Mrs. Geo. S. Knight  
19th to the largest audience that has greeted  
any party here this season. Rose Eyt-  
tinge in Felicia 23d to crowded house. Hernan-  
der's Gift Party 24th.

## TERRE HAUTE.

Opera House (H. M. Smith, manager):  
Rial's Two Orphans combination 16th and  
17th to fair business. The Emma Abbott  
Opera company 18th to large business, pre-  
sented Olivette at the matinee, with Julia  
Rosenwald in the title-role, and Lucia in  
the evening. Emma Abbott appearing as  
Lucia. Evangeline 28th.

Item: The Atlantic Garden Theatre will  
be reopened Feb. 6, under the management  
of C. D. Armstrong.

## IOWA.

### COUNCIL BLUFFS.

Dohany's Opera House (John Dohany,  
manager): The Hess Opera company came  
17th, to a large audience composed of the  
music lovers of Council Bluffs, to listen to  
the presentation of Olivette; this is quite a  
charming opera, and was well produced; the  
audience was perfectly delighted. Chas.  
Forbes' company was greeted by a large au-  
dience on the 18th, in True Devotion. The  
Cartland-Murray company are billed for the  
23d, one week.

## DAVENPORT.

Burtis' Opera House (Howard Burtis, prop-  
rietor): C. D. Hess' Acme Opera company  
21st and 23d in Chimes of Normandy and  
Mascotte to good business. Nothing booked.

## DES MOINES.

Moore's Opera House (W. W. Moore, man-  
ager): C. D. Hess' English Opera presented  
The Mascotte, Olivette and Chimes of Nor-  
mandy, 17th, 18th and 19th, to fair business  
only; the company are the best that ever  
visited our city.

Academy of Music (Wm. Foster, manager):  
Milton Nobles, 16th and 17th, in Phoenix  
and Interviews, to light business.

## DUBUQUE.

Opera House (Duncan and Waller, man-  
agers): H. Henry's Premium Minstrels 18th  
to big business; Brooks and Dickson's World  
combination No. 2 appears 23d; C. D. Hess'  
Acme Opera company billed 25th and 26th  
in Chimes and Fra. Booked: Neil Burgess  
30th; Katherine Rogers Feb. 2 and 3; H. B.  
Mann's English Opera 6th; Lilipution Opera  
10th and 11th; G. W. Zebold and D. H.  
Wheeler were placed in advance of World  
combination No. 2, 20th.

## IOWA CITY.

Opera House (John Coldren, manager):  
Milton Nobles in Interviews to fair house,  
18th; show passable.

## MARSHALLTOWN.

Woodbury Opera House (A. G. Glick,  
manager): Milton Nobles in Interviews to  
good business, 14th. Booked: Frank Mor-  
daunt in Old Shipmates, 23d.

## KANSAS.

### EMPORIA.

Jay's Opera House (William Jay, prop-  
rietor): Slayton Star Concert company 14th;  
splendid entertainment to fair house; Kath-  
erine Rogers combination 18th produced  
East Lynne to good house.

Item: The event of the season here will  
be the opening of the Whitley Opera House  
by the Cartland-Murray combination 30th,  
six nights and matinee. It cost \$35,000.

## LAWRENCE.

Liberty Hall (J. P. Ross, manager):  
Slayton's Star Concert 16th to an ordinary  
business. Booked: Victoria Loftus' Novelty  
company 25th and 26th.

## LEAVENWORTH.

New Opera House (D. Atchison & Co.,  
managers): Anthony and Ellis' Uncle Tom's  
Cabin company played here 13th to slim  
business. The company is light, hence  
their show. Baker and Farron played Chris  
and Lena 18th to good business. Haverly's  
Anglo-American Forty Minstrels played  
19th to crowded house. Coming: Laura  
Dainty Readings 23d; Sullivan's Mirror of  
Idolatry 23d and 24th.

## TOPEKA.

Crawford's Opera House (L. Crawford,  
manager): Slayton Concert company to poor  
house 14th; Katherine Rogers to large busi-  
ness, company good. Coming: Jarrett's  
Fun on the Bristol 25th. Indications are  
that they will receive a large house.

## KENTUCKY.

### LOUISVILLE.

Macaulay's Theatre (John T. Macaulay,  
proprietor): Edwin Booth's engagement was  
the greatest event of the season, standing  
room only being at a premium each night,  
although the prices were advanced to almost  
double. The Harrisons played to fair busi-  
ness. Their nonsensical Photos is now more  
enjoyable than ever. This week, Baker and  
Farron 26th, 27th and 28th. Booked: Lotta  
30th, week.

Opera House (John T. Macaulay, manager):  
Nat Goodwin and Eliza Weathersby play a  
week at this house, opening 23d and not for  
three nights at each house as announced in  
my last letter.

Masonic Temple (Wm. B. Meffert, man-  
ager): Booked: Haverly's Mastodons 30th,  
31st and Feb. 1; Barney McAuley 6th,  
week.

Buckingham Theatre (J. H. Whallen,  
manager): The Pathfinders' combination in  
Scraps the past week to good business. This  
week, Hyde and Behman's Star Specialty  
company is the attraction.

Leiderkrantz Hall: Prof. Herman Lynde,  
the great German elocutionist, is giving  
Shakespearean recitations at this house to large  
audiences.

Items: Miss Jennie Southard, a talented  
elocutionist and reader, of this city, makes  
her debut as an actress as Pauline in the  
Lady of Lyons, with the Clio Club, in Cincin-  
nati, next Thursday evening, 26th.—Tom  
Thumb commences a series of lectures at Ma-  
sonic Temple Feb. 13 for two weeks, giving  
two a day.—Miss Agnes Villa, of the Sam  
Villa party, met with quite a serious acci-  
dent in a small town in Southern Indiana  
one day last week, being run over going  
from the hotel to the theatre by a runaway  
team.—Prof. Paul Eitel, director of the Lei-  
derkrantz Society, died in this city 15th of  
consumption.—Mr. Judah, owner of the  
Metropolitan Theatre, brought suit against  
Manager Whallen of the Buckingham this  
week. This makes the twentieth case be-  
tween these parties for money owing each  
other, all of which came to naught.

## MAINE.

### PORTLAND.

New Portland Theatre (Frank Curtis,  
manager): Thomas W. Keene, the great  
Western tragedian, appeared 16th and 17th  
in Richard III. and Macbeth, supported by  
Georgia Tyler, and played to packed houses.  
Wilbur Opera company in The Mascotte  
23d. Tableau of Erin 24th and 25th.  
G. A. R. Hall: Elwell's Minstrels 18th to  
a packed house; the stump speech of the  
popular usher caught the audience.

Items: George Learock, formerly leading  
man at the old theatre, appeared as leading  
support to Keene, and was warmly received  
by all his old admirers.—The MIRROR ar-  
rives here Friday evening, and it is difficult  
to obtain a copy Saturday morning.—The  
Theodore Thomas' orchestra, with Annie  
Louise Cary as soloist, is to give a grand  
concert the latter part of next month.

## MARYLAND.

### HAGERSTOWN.

Academy of Music (Edward W. Mealey,  
manager): Hyde and Behman's Specialty  
company, with Watson and Ellis, 17th to  
good house; Austin's N. Y. Dramatic com-  
pany in Rip Van Winkle and Uncle Tom's  
Cabin 18th and 19th to fair business.

Items: Dr. Wilbur lectured in Lyceum  
Hall 18th and 19th to fair houses.—The  
beautiful portrait of Margaret Mather en-  
cased in a fine frame, adorns the walls of the  
Baldwin House.

## MASSACHUSETTS.

### FITCHBURG.

Opera House: The Wilkisons 17th to fair  
business. Martin's Dramatic combination  
in Octoroon 21st. Booked: Fifth Avenue  
Comedy company Feb. 1; Jos. Keene 2d;  
Tony Denier 4th.

## GLOUCESTER.

City Hall (J. O. Bradstreet, manager):  
Wilson's Famous Minstrels opened their  
season 16th, and gave satisfaction to the packed  
audience. The company is a good one, and  
if a little less time were taken for "part  
first," and a little better music by the or-  
chestra, the programme would be decidedly  
improved.

## LYNN.

Music Hall: Thomas W. Keene in Richard  
III 21st to standing room only; support with  
several exceptions not satisfactory.

## LOWELL.

Music Hall (Simons and Emery, lessees):  
Thos. W. Keene made his first appearance  
here 20th, in Richard III., to a full house.  
Wilbur Opera company 26th, with Susie  
Kirwin as Bettina.

Huntington Hall: Gilmore's Band 16th, to  
an overflowing house. Lotus Glee Club 18th,  
to a large audience. Barnabee Concert Co.,  
26th.

## PITTSFIELD.

Academy of Music (C. P. Upson, man-  
ager): Booked, McKee Rankin, 31st; Co-  
rinne, Feb. 4; Thos. W. Keene, 7; Georgia  
Minstrels, 11; Janaschek, 22.

## SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir,  
manager): Snelbaker's combination 17th to  
fair business. Boston Theatre company in  
Michel Strogoff 18th to a big house.

## TAUNTON.

Music Hall (A. B. White, proprietor):  
Ward, Wambold and Pierce's combination  
16th, week, to large houses; gave a good  
show.

## WALTHAM.

Music Hall (R. B. Foster, manager):  
Prof. Churchill gave a choice selection of  
readings 16th to a small but appreciative  
audience. Bohemian Girl 19th was pre-  
sented by local talent to a packed house and  
successful performance.

## WORCESTER.

Music Hall (R. M. Reynolds, manager):  
Snelbaker's Majestics gave a pleasing en-  
tertainment 16th to a fair house, the Vivian  
Sisters and Murray and Murphy taking the  
honors. Boston Theatre company in Michel  
Strogoff 17th to the largest audience ever in  
the theatre. The seating capacity of the  
theatre being but 1,300, the box office sheet  
shows that nearly 2,000 people witnessed the  
performance. J. K. Emmet in Fritz in Ire-  
land. Booked: Madison Square Theatre  
company in Hazel Kirke 27th; B. W., P.  
and W.'s Minstrels 28th.

## MICHIGAN.

### ALBION.

Albion Opera House (W. E. Moore, man-  
ager): Holman Opera company 21st to a big  
business. Beatie Louisa King very much  
admired.

Item: THE CHRISTMAS MIRROR very fine.  
THE MIRROR has increased in circulation  
from seven to twenty-six in last two months.

## BAY CITY.

Westover Opera House (Clay & Buckley,  
managers): For the second time this month  
My Geraldine has played here, the last time  
with the two companies strengthened and  
consolidated. The audience, which was un-  
usually small, failed to note any particular  
improvement by this change. Neil Burgess,  
as Widow Bedott, played to a poor house on  
the 19th.

Item: Manager John J. Buckley was mar-

ried to Kittie Welch, of Grand Rapids, last  
Tuesday morning. The happy pair were the  
recipients of many beautiful gifts and left  
for an extended wedding tour, stopping at  
East Saginaw, where they were given an  
elegant reception by a sister of the bride.

## DETROIT.

Whitney's Grand Opera House: Neil  
Burgess as Widow Bedott the first half of  
past week. The Planter's Wife the latter  
part. This play was brought out by Char-  
lotte Thompson last season. This week—  
The Professor, three nights, and Anna Dick-  
inson rest of week.

Detroit Opera House: Uncle Tom's Cabin  
first half of week to good houses. This  
week—Herrmann. Next week—Meade's  
Uncle Isaac company and The World.

Park Theatre: Ransome and Hengler's  
combination did a tremendous business the  
past week. This week—Rents-Santley



# NEW YORK MIRROR

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## Publisher's Notices.

1. At the request of many professionals, who have complained that, while traveling, they often arrive at small towns too late to buy THE MIRROR, we have arranged to receive subscriptions for one, two, three, or any number of months, the paper to be mailed in accordance with a route furnished us by the subscriber. These will be called Route Subscriptions. Please mark them so, and send us with the route, cash or money order at the rate of forty cents per month, which will include postage.

2. We are frequently applied to by subscribers for back numbers of THE MIRROR, to complete files. In order to oblige those who wish to keep full files of THE MIRROR, we have arranged to have a limited number of volumes plainly but solidly bound, and will furnish them to subscribers at \$3.50 per volume of six months, to any address. Orders for the volumes will be filled as fast as possible, and each order will be numbered and filed as soon as received. The price must accompany each order.

## Who Will Start The Actors' Fund?

Poor Harry Bascom, crippled for life because there was no Actors' Fund to relieve him Thanksgiving Day, has been admitted to the Forrest Home. All the expenses of poor John Oberist's illness and funeral have been defrayed by Messrs. Harrigan and Hart, because there was no Actors' Fund to assume them, and now a benefit for his wife and children is in preparation, because there is no Actors' Fund to take charge of them. Every day, even in these prosperous times of the profession, a necessity for the Actors' Fund arises, and yet the weeks slip by and the work of creating the Fund is neglected. Everybody admits that such a Fund would be the best possible benefit to the profession; we have induced all the leading actors to agree to play for it; and yet nobody will take the initiative. Never before did so easy an opportunity of immortality go a-begging.

See how simple is the work to be done! All that is necessary is for any manager, actor or company to give a benefit for the Actors' Fund; appoint a responsible manager in New York to take charge of the proceeds; designate a manager in each of the central theatrical cities or towns to act as local agent, with authority to draw upon the treasurer here, and the Fund is organized. After the first \$1,000 is in bank, the treasurer appointed, the first case of distress relieved, all the rest will come of itself. Managers, stars and companies everywhere will eagerly volunteer to give one benefit a year for the Fund. In two years, supposing that each benefit only nets \$500, there will be at least \$100,000 out at interest to help the poor, the sick and the afflicted of the profession, and every year this Fund will grow and strengthen until such a thing as an actor asking for charity, or suffering for the want of it, will be absolutely unknown.

Now, you who are reading these lines—whether you be a manager, a star, an actor or actress—can accomplish all this by beginning the good work yourself. Moreover, you can make your name forever remembered and honored by associating it with the commencement of such a splendid enterprise. You have only to begin, and you can count upon THE MIRROR for any amount of practical help. We shall spare no time and trouble to assist any professional who tries to help himself and his brethren in this matter. Only a fortnight ago an actor organized a benefit for the Throat Hospital—an excellent institution, but not so great nor so national as the Actors' Fund. Even now warm hearts and willing hands are working to organize the Kilks' ball—another admirable institution, but not purely professional and not so beneficent as the Actors' Fund. Professionals are always ready to help other people—they will not, for once, do something noble and generous for themselves?

We have in mind a plan by which the Actors' Fund can be established this year. We have selected the manager to take charge of the benefit, the star to shine at it, the company to support him. If nobody else moves in the matter, we shall take care that THE MIRROR does not miss such an opportunity of distinction. But, first of all, we throw open the field to professionals and give everybody concerned this chance of fame. It is not our place to organize performances. Whenever the press people interfere in such matters they do more harm than good. Either they levy a sort of charitable blackmail upon the profession; or they mismanage the affair; or they devote the proceeds to some foolish object, like the Poe Memorial; or they try to advertise themselves at the expense of the actors. We are jealous of any interference with professionals in a matter which should concern themselves alone. We promise to give the profession an Actors' Fund this year, if nobody else begins the good work; but we should very much prefer to see a manager, star or actor begin it, and we promise him all the hearty and effectual assistance in our power. Who speaks first?

## A Daniel Come to Judgment.

Judge J. F. Daly is the brother of Duff's son-in-law. He has had money invested in Duff's son-in-law's theatre; he has translated plays for it; he is a partner in settlement, if not in cash. He knows that Chief Gicquel, of the Fire Department, has condemned Duff's son-in-law's theatre as "a Rookery," and recommended that it be torn down, as being structurally unsafe in case of fire. Yet, by a strange irony of fate, Judge J. F. Daly was selected to issue the precept in regard to the repairs of the Windsor Theatre, and it is upon his official action that the proceedings of the Fire Commissioners will be based.

We have no doubt that in issuing his precept, Judge J. F. Daly has only done his duty as a judge, upon the evidence before him. But has he also done his duty as a brother? Has he done his duty as a citizen? Has he gone to his brother, the son-in-law of Duff, and said to him, in effect:

"You see how I have acted judicially in regard to the Windsor Theatre. Now, the Windsor Theatre is only complained of because the walls are out of plumb. But you are managing what Chief Gicquel calls a Rookery. He says that nothing can make your theatre safe except tearing it down. Well, then, shut it up. Your case may come before me next, and I shall be compelled to shut you up. Relieve me from this necessity. Already you have put me in a false position. I have ordered a theatre closed which I know to be a hundred times safer than yours. I speak to you as a brother. Don't wait until I have to address you as a judge."

If Judge J. F. Daly has spoken to Duff's son-in-law in this manner, he has done his duty, and, should the catastrophe come, he will be exonerated from all blame. If not, he has failed as a judge, a brother, and a citizen, and a dreadful responsibility rests upon him, which we shall fasten to him for life officially, when Chief Gicquel's unheeded warnings about the Rookery are verified by the facts. We do not believe Duff's theory that he or his son-in-law owns a judge, and that, therefore, the Rookery will be protected. Minds like his are not capable of understanding Judge J. F. Daly's position. The man who refused to close his theatre on the night of President Garfield's funeral, after agreeing with the managers to do so, cannot appreciate the honesty and independence of the judiciary.

But let it not be forgotten that the Windsor was the only other theatre, besides Duff's, that was kept open on the night of the funeral of the murdered President. There is a Nemesis in such events. Chief Gicquel has condemned the one house as a Rookery; Judge J. F. Daly, the brother of Duff's son-in-law, has issued his precept against the other.

H. J. SARGENT has complained to a reporter that it is hard to assist in making reputations and fortunes for stars, and then be left without means for one's wife and children. This complaint speaks for itself. Long ago we warned Mr. Sargent what would become of him if he associated himself with "the gang." He refused to take good advice. He befriended the thief and perjurer who then led "the gang;" spoke to him when nobody else would notice him; believed in him when everybody else condemned him to jail. What is the result? "The gang" turned against Sargent when they had robbed him of all the money they could get. His association with them ruined him with all decent people. He lost heart, hope, and then his star and his business. Now he complains of misfortunes. His principal misfortune has been his friendship for that Jonah, "the gang."

It moves. The *Star* of last Friday says: "A benefit for the family of John Oberist, the negro comedian, is proposed. There ought to be an Actors' Fund to provide for such cases." The *Spirit of the Times* says: "With their customary generosity, Messrs. Harrigan and Hart will provide for the wife and children of the deceased actor. But there ought to be an Actors' Fund to do that." Freund's new paper, *Music*, says: "With the delightful lack of logic which distinguishes the profession, a number of actors, instead of volunteering for poor Harry Bascom's benefit—or for the benefit of an Actors' Fund, which would make such sufferings as Bascom's impossible—generously offered their services for the emolument of the Throat Hospital." It moves!

THE Fire Commissioners have carried their investigations about the theatres to an absurd issue. So long as they recommended improvements, we supported them. When they condemned the Rookery, we approved of them. But now they officially attempt to describe what a safe theatre should be, and say that every theatre should conform to their description. If what they say were true, there would not be at the present time one safe theatre in New York. But the public know perfectly well that this is untrue. The most of theatres are now as safe as fire-proof buildings. Consequently, the fanciful writing of the Fire Commissioners goes for nothing—or, rather, it does harm by inferring the effect of their precious sensible recommendations.

THE New York dailies have agreed that Anna Dickinson made a total failure of her attempt to play Hamlet at Rochester. The Boston dailies have agreed that she made a great success. The Rochester dailies side with Boston against New York. Who is to decide when the telegraphic critics of New York and Boston disagree? Why, THE MIRROR, of course. Read our Rochester correspondence, and you will get the truth, the whole truth and nothing but the truth about Miss Dickinson's debut. THE MIRROR reflects the facts.

THE *Star* quotes our paragraph of last week about the paper which "has advertising space for sale," and heads it "The Dishonest Sun." That is the right adjective for such a paper.

## Personal.



COLLIER.—James Collier has his hands full at present, but he finds leisure always for a pleasant word to his friends, which is an unusual characteristic of a busy man.

FRENCH.—Samuel French has just sold a play of Bronson Howard's for \$15,000 cash.

HOWSON.—Emma Howson will probably play Manola, the leading role in *Day and Night*.

NORWOOD.—Marion Norwood's picture appears on our front page. She is a charming little actress, who promises well.

HAVERLY.—J. H. Haverly's illness, contracted in Chicago, is disappearing and he will be up and about in a few days.

THEIVES.—We are collecting an exhaustive batch of evidence against a score of play thieves. It will be published next week.

MORRISON.—Lewis Morrison writes that the Greek play is a big artistic success. The Boston press states that he made a decided hit as Creon.

HUMMEL.—Sophie Hummel, of the Patience, was vaccinated, took cold, erysipelas set in, and now she is lying very ill at her home in this city.

HOEY.—A Brother's Life, a new play by George Hoey, will be produced for the first time in Brooklyn, at the Park, on Feb. 7, by the Hoey-Hardie company.

RIGNOLD.—George Rignold is expected here early next week, on his way to Australia. We are sorry to say he proposes to afflict us with a brief engagement.

WAKEMAN.—Annie Wakeman has gone to visit a relative in Chicago, who is connected with journalistic circles of that city. She is also on a literary mission bent.

FLOCKTON.—C. J. P. Flockton, a capital actor, has received overtures from Wallack, who is nibbling to get hold of him for the new theatre. This would be a great acquisition.

SQUIRE.—A cablegram from London, on Monday morning, advises that Pinero's *The Squire*, has been secured by Henry French. He will dispose of it probably to Wallack.

LESLIE.—Frederick Leslie goes home to England next Summer, but he will come back to sing here again next season. For this and many other good things we must be thankful.

ARMAND.—The wooden tenor of Comley and Barton's company had some words with the management Saturday, and left at a moment's notice—a good thing for Comley and Barton.

LEWIS.—Mischievous Catherine will not be in the cast of the new opera, *Day and Night*, so the public must not expect any more histrionic tricks like that which gave a zest to Monday night's performance of *Madame Favart*.

GILMORE.—E. G. Gilmore will say nothing about the Casino further than that it was a financial failure from the start. He told a MIRROR representative Tuesday night that Abbey and himself would not reopen the house under any circumstances.

NOBLES.—Milton Nobles is having printed a circular to managers of halls, warning them against the performance of any of his plays. His attorney, John D. Pray, of Brooklyn, will serve the notices, and prosecute any infringement of Mr. Noble's rights.

THOMAS.—Allan Thomas left the Kiralfys' Strogoff party, with whom he has been acting the English war correspondent, and sailed for England yesterday with his wife. It is not likely he will return for some time. He is a good actor, and we are sorry to lose him.

LUCKY.—The special train bearing Edwin Booth and company from Louisville to Memphis, via Nashville, a distance of four hundred miles, which left the former city last Wednesday night, made the run in fifteen hours, being the last train over the road, just escaping the highest flood on the Tennessee River known since 1847.

YOUTH.—The delay in producing the new piece at Wallack's was occasioned by lack of room behind the curtain to work the intricate scenery. It is likely another house on Thirtieth street will be bought to get more working space for the carpenters. It is entirely inadequate at present.

BOOTH.—Edwin Booth's vaccination still troubles him, but he is recovering from the scald he received some days since. Neither interfered with his acting. He again authorizes THE MIRROR, through our Louisville representative, to deny the story that he is about to build a theatre in New York for the express purpose of playing Harry Irving in Gotham. As we said at first, he has no thought of assuming the bothers of management.

LIGHTS.—No matter how bad the weather, crowds throng to witness Lights of London. On Thursday night, the stormiest and most dismal of the season, the receipts were \$1157.

EDWARDS.—E. H. Price, in consequence of the sudden defection of W. F. Edwards, who was cast for the role, was compelled to read the part of Mons. Nouvardy, in *Lionette*, at the Grand Opera House, Cincinnati, Friday last. The first intimation of Edwards' intention was received at eight o'clock on the evening of the performance by a note which read: "Am suddenly summoned home; find the part at hotel." No cause can be ascribed for Mr. Edwards' action in the premises. The play was repeated subsequently at the matinee, and Manager Price, after an all night study, was perfectly conversant with the part.

## Letters to the Editor.

Will you hear this letter with attention?  
As we would hear an oracle.

LOVE'S LABORS LOST.

THE PLAY THIEVES

HARPER HOUSE,  
ROCK ISLAND, ILL., Jan. 19, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—If I have not before thanked you for your well directed efforts in exposing the play thieves, it has not been through indifference or lack of appreciation on my part. No manager or author has suffered or is suffering worse than myself through the depredations of these creatures. The following postal card fell into my hands upon my arrival in Des Moines last week:

CLARINDA, Iowa, Jan. 16, 1882.  
MANAGER FLORENCE LOWES, CLARINDA, IOWA.  
I will sell you MSS. of *Peril* for \$8, *Phenix* \$8, *Hazel Kirke* \$10.

Respectfully,

J. W. CALLICOOT.

Now I venture to suggest that if the management of the Madison Square Theatre, Bartley Campbell, James Collier, Milton Nobles, or any other owner or manager of a successful and popular play attempted to effectually stop this thing by resort to United States courts, it would eat up one half their profits. If these people entered first-class theatres under responsible managers, the case would be very different, as we could always reach them through the local manager, who, if a responsible party, would protect himself by forbidding the performances, as the law makes the owner or manager of the theatre responsible. But as a rule they play small towns, where they are permitted to vend their stolen wares through the ignorance or indifference of local hall owners. A party called the Emma Leland combination is now playing at the Academy of music in Des Moines. Their engagement is for ten days ending Jan. 28. Prices twenty-five and thirty-five cents. Their repertory, as sent to Mr. Foster, the local manager, included *Pique*, *Hazel Kirke*, *Celebrated Case*, *Fate*, *Esmeralda*, *Banker's Daughter*. I had a talk with Manager Foster, who is a gentleman, and anxious to do the proper thing. He confessed his utter ignorance regarding copyright matters or managerial responsibility. I gave him a list of the pirates and pirated plays as far as possible, and he seemed thankful for the information, and expressed a firm determination to keep his skirts clear in the future. As a result the Lelands opened in the Honey-moon. Mr. Foster was astonished when informed that *Pique* and *Celebrated Case* were private property. But all this is merely temporary. Should this company be enjoined, another, or possibly the same under another name and ostensible management would go on with the business. For five years I have given this subject serious thought. Three years ago I suggested a means of self protection to one or two fellow managers, but found them so lukewarm on the subject that I gave the matter up. My project, briefly outlined, was the formation of an Authors', Stars' and Managers' Protective Union. Certainly one half of the first-class combinations are playing copyrighted specialties. The organization should be represented by an executive committee and permanent council. The first duty should be the publication of a circular to be placed in the hands of every hall and theatre owner or manager in the United States, giving a list of stolen plays, by whom being played, and under what titles, etc. The organization should pledge its members to decline booking or playing in any theatre or hall that admitted the play thieves. Each member should watch for offenders and report promptly to the executive committee or council. I realize that it would be impracticable to fully carry out the plans of the Society during the first year, but in two years we could drive those vermin from the larger provincial cities, and so render more simple the duties of council in following and enjoining in the smaller places. Say that twenty or more authors, stars and managers entered earnestly and conscientiously into the work by depositing one hundred dollars each as an expense fund. Certainly the possibilities to be gained are worth the trifling risk I believe the organization would soon contain active and interested members in every principal Eastern, Western and Southern city, which would render it impossible for offenders to long escape detection.

The foregoing is merely an outline of the duties of this Society. I leave to better and more legal minds the matters of organization and detail. One point will be gained if my communication induces intelligent and thoughtful discussion of the subject. I am sure THE MIRROR would be pleased, as I should, to hear from such prominent and interested parties as John T. Raymond, A. M. Palmer, J. W. Collier, Annie Pixley, Bartley Campbell, Fred Marsden, McKee Rankin, Aldrich and Parloe, Augustin Daly, Fanny Davidson, J. M. Hill, Frank Mayo, et al. I know that a realization of my scheme would require united and cohesive action, something of which many claim that we as a profession are incapable. So much the more to our credit, if we can prove the notion a popular fallacy. I will conclude by saying that my check is ready at any time for an amount equal to that given by any actor, author, or traveling manager, for the furtherance of this or any similar movement.

Very truly yours,

MILTON NOBLES.



## The Usher.



In Ushering  
Mend him who can! The ladies call him, sweet  
—LOVE'S LABOR'S LOST.

The declaration by the National Board of Health that smallpox is epidemic will not particularly interest the profession except in so far as it may tend to increase the general alarm which the reported spread of the disease has already inspired throughout the country. The actual number of various cases by no means bears out the sensational scare which the daily press endeavored to create, for the truth is, except in isolated instances, smallpox is not more prevalent at the present moment than is usual about this part of every year. In Jersey City deaths from this cause have been greater than in many years, but in New York the ratio is one fifth less in proportion to the relative size of the adjacent cities. In a few small towns and villages in Pennsylvania, Ohio and Illinois, our local representatives report the presence of the scourge, but probably even in these cases the statements have been exaggerated, and calculated to give material to the alarmists. A few combinations have cancelled dates in these places, preferring this course to risking the danger of contagion or the risk of uncertain business in an alleged infected town. This open writer, with its remarkable atmospheric changes and unhealthy freaks, is one that invites the breeding of a pestilence, and it is perhaps quite as well, although up to this time no unusual amount of smallpox has made its appearance, to have forewarned and forearmed the people by a wholesome scare which has not been but yet may be verified.

I will not dwell upon the dire misfortune such an epidemic would bring upon theatrical business in common with the paralyzing of commerce, industrial and mercantile pursuits, but I would more especially emphasize the physical disaster that it would cause the profession. Already in the shocking deaths of poor Sam Piercy and Mrs. Caroline Richings, a sad warning has been brought into their midst. But in contemplating the untimely faking off of a well loved actor and a highly respected singer there is some satisfaction to be obtained in the reflection that it has aroused many to take such wise precautions against infection as will in all probability prove effectual. Professionals in New York have thronged the rooms of the city's vaccination department, whole combinations have gone through the process out of town, and a general sense of the wisdom of this preventative is apparent. But I am sorry to say that there are still many who entertain a prejudice against vaccination, and these cannot be induced by arguments or through fear to arm themselves against the chances of falling victims to the most loathsome disorder in the whole catalogue of medical science.

The name of poor John Oberist still remains on the programme of Squatter Sovereignty at the Comique. Isn't this sad mockery in bad taste, even if it is an oversight of the editor of Harrigan and Hart's house bill?

Tuesday night Catherine Lewis reconsidered her determination not to sing Madame Favart any more. She played very well, was humble and clinging to Mr. Leslie, and the latter omitted the gag which raised a storm Monday night.

Sunday nights the Lambs congregate in their pleasant fold, and after they have eaten a fish dinner, caught in Sheephead Bay, they bleat forth all sorts of things for each other's amusement. From the shepherd down they are a good flock, and, although they are not so playful or innocent as to get fleeced, they gambol all over the place when they meet to keep holy the Sabbath. John Gilbert is one of the veteran Lambs—indeed, it is only through act of courtesy that he is not put out in the cold among the rest of us sheep. He loves to sing post-prandial songs to his fellow Lambs on these festive occasions, and, sad to say, these vocal efforts are of a very smutty character.

Mr. Gilbert is seventy-three years old. He has nearly reached the traditional four score, which is considered a ripe and mellow age for a man to attain. He has been, and is still, an ornament to the American stage. Now, at a time when a human being is supposed to be looking forward to the inevitable end of temporal life, does it become him to be singing ribald doggerel

to a congregation of gay young men? Isn't it about time that he should turn his thoughts to amusements more seemly? If he is young and frisky in heart, it is all well enough for him to attend the gatherings of the Lambs; but it strikes me it would be more appropriate for an old man with one foot on the threshold of the grave to take a back seat and listen to the questionable jokes and songs of younger men, who still have time to settle down and fumigate their impure imaginations. A vulgar youngster is an object of contempt, but a nasty old party evokes our pity.

The other day I was looking at some pictures in Marc Gambler's studio and overheard an exclamation from a pretty young lady, who was examining a picture of John Gilbert with hearty admiration depicted on her countenance.

"Dear, benevolent, good old John Gilbert!" said she enthusiastically to a companion. "What a living honor he should be to the stage!"

So he should be, thought I. But if this Miss had heard the sound of the venerable actor's voice last Sunday night at the Lambs, quavering, in the falsetto of old age, a smutty song, and if she knew how many sick or destitute actors, in many cases boon companions of former days, had applied in vain to John Gilbert for assistance, I have no doubt the sight of his picture would have kindled a blush on her cheek, and her comments would have been the reverse of those I have repeated. If Mr. Gilbert would settle down soberly, write a book of reminiscences from the vast and valuable quantity of information he has stowed away in his memory, a long and useful career would be handsomely rounded, and his fame, as a man as well as an actor, would be cherished by future generations. It's never too late to mend or make amends—even at seventy-three.

## Catherine's Tears.

Dramas within dramas are not uncommon, but it is seldom that the public is treated to an emotional play within an opera comique. Monday night this latter rare entertainment was presented at the Fifth Avenue Theatre, where the Comley-Barton company were performing Madame Favart. This bright and tuneful composition seems the harbinger of dire events. During its progress last September, the death of President Garfield was announced, and for that engagement at least its attractiveness was completely lost. On the road it has been performed a number of times, but its draught was very light. However, Monday evening, the critics of this city and a numerous audience assembled for the purpose of seeing Offenbach's pretty bagatelle again, this time in its entirety, and the curtain rose to a house at once hopeful and appreciative. The first act passed off well enough, save for the nervousness of a new tenor, W. J. Campbell, who sang Hector de Boispreau for the first time, at short notice, in place of J. C. Armand, who had left the company at a moment's warning. Catherine Lewis seemed to be in bad temper, and she infused very little life into the dashing role of Madame Favart, which is nothing if not sprightly.

In the second act, it was still more apparent to the audience that Miss Lewis was much annoyed about something. Especially when Frederick Leslie, the clever English artist, was on the stage did she exhibit this pretty feminine anger, and in all the lively business between Favart and Madame, the latter turned her broad back upon him in a most unwifely and unloving manner, quite out of place in the situations which call for spasmodic embracing, intense hugs and other displays of conjugal affection. The consequence of this was that Miss Lewis' acting went for naught, and hersing elicited little applause and no encores. Mr. Barton, who sat in a box with Frank Sanger of the Sparks and a party of friends, looked mad and appeared to have sized up Madame Favart's cool reception correctly at this juncture.

The third act began, and Mr. Leslie received an enthusiastic encore for his capital singing of the introductory solo. The dialogue progressed with considerable "go," until Miss Lewis made her entree, dressed in a male costume.

Then a chill crept over the auditorium, and there ensued an ominous silence until a warbling duet aroused some applause for the very excellent participation of the new tenor, Mr. Campbell, whose trying position was fully understood by the audience. When Miss Lewis left the stage, the audience felt relieved, and the good points of the dialogue were again received with laughter. A few moments after, Miss Lewis had to come on again dressed in the scant, loose robes of Venus, meeting Mr. Leslie, who was alone on the stage. The lines were:

Favart. Oh Justine! would that you were—

Madame Favart. (Entering.) Here!

Favart. And already undressed—I mean, dressed for the part?

As Mr. Leslie spoke the word "undressed," the prima donna shuddered melodramatically, her lips quivered, she darted a look of well assumed indignation at the actor, and then her eyes filled with real tears as she extended her arms piteously towards the audience, as if imploring their protection. This was very pretty. Indeed, several spectators audibly indulged in the rash opinion that Miss Lewis would have scored a triumph

as Madame Favart had she acted as cleverly as this all the evening. Then Leslie approached her and seemed to be whispering something in her ear, but Catherine only shuddered, shrank fearfully away from him and pulled the sleeve of her dress pathetically down so as to cover her vaccination. By-and-bye, she made her exit, and from the wings those in front counted three distinct Clara Morrisian sobs. Leslie looked uncomfortable, and as soon as possible went off, too, probably to comfort and soothe the weeping woman. When Madame Favart again made her appearance, her nose was interestingly crimson, her lips nicely whitened, and two artistic teardrops had made neat little canals through the bloom of bygone youth that encrusted her plump cheeks. She faltered through the concerted music that aids the opera, and the final curtain fell on a picture which showed a stage husband ineffectually trying to embrace a repellent wife, while principals, chorus and auxiliaries made frantic efforts to conceal their mirth. But the little drama did not end here, and a reporter of THE MIRROR was behind the scenes in a jiffy, notebook in hand, to see it out.

The prompter's bell had scarcely ceased to tinkle when Miss Lewis, throwing herself into an attitude—which we firmly believe was patented some time ago by Madame Janaschek for Hortense—pointed her finger tragically at poor Leslie, and, in a voice trembling with a fierce suggestion of terrific passion, screamed:

"Why do you continue to persecute me!"

Then she relapsed into a Canille posture, and glared at the object of her indignation.

Mr. Leslie looked astonished, turned to the assembled actors, and made a little speech in the quiet, manly and well-bred manner which distinguishes him.

"I am surprised," said he, "that this exhibition should have occurred. I appeal to you all, ladies and gentlemen, since I have been associated with this company have I, in word, look or action, done anything to Miss Lewis that could be construed as offensive? Have I ever, to your knowledge, behaved rudely or unprofessionally toward her?"

"No!" replied everybody present with one breath.

"Enough," said Leslie. Miss Lewis appeared to be fainting, and he offered her his arm as far as her dressing-room. The courtesy was refused, however, the lady walking unassisted to her room. Leslie and John Howson then retired to prepare for the street.

A nervous knock was heard at the door of their room shortly after, and Howson shouted, "Come in!"

That hybrid specimen of the human race, Mr. Arfwedson, made his appearance in response to the invitation. Mr. Arfwedson is the husband of Miss Lewis. He has made that fact, and his own lean, long, scrawny frame, very familiar to the profession at large. How Mr. Arfwedson lives is a dark mystery to the majority of people, but it is strongly suspected among a few that he earns his living by serving "Madame"—as he calls her—in the capacity of *fanfaron*. He stood before Leslie, trembling with something—we will call it anger, to be more explicit—and fumbling with the buttons of his ulster—a celebrated garment of the fashion vaguely termed "roccoco" by the Bowery costumers.

"You have offended Madame," he began, with an ineffectual attempt to look like a bold, bad man.

"Quite right," replied Leslie; "but the offense was given unintentionally."

"Do you intend introducing that gag about her being 'undressed' any more?"

"That depends upon the management. I have already told Miss Lewis that I will omit it in future if Comley and Barton have no objection."

"Well, you must promise me—me. Me too," cried the irate Arfwedson.

"By no means!" exclaimed Leslie, calmly removing the make-up from his face with a liberal allowance of vaseline.

"Don't you know who I am?"

"Certainly, my dear boy. You are Miss Lewis' husband, and that's the very reason why I must refuse to talk with you at all upon the subject. You are not a member of the company, so far as I am aware, and you have nothing to do with the stage management. I don't know what business you have at my dressing room door, and therefore until that point is otherwise established you will please consider this exclusively occupied by Howson and me."

Arfwedson shook like an aspen at this, and he beat a hasty retreat, mumbling to himself. Leslie left the theatre in peace, and was accosted a few moments later by a MIRROR reporter.

"What was the cause of the outbreak?" inquired our scribe.

"It's a matter of long standing. My relations with the company have been almost unbearable on account of Miss Lewis' peculiarities. She has resented my connection with the troupe, and probably wishes me a thousand leagues away. She has an insane notion that I want to rob her of her best 'business.' Of course she is mistaken. I have my own ideas of the way to play Charles Favart and the Duc des Ifin Olivette. Whenever I suggested a point at rehearsals, she instantly rejected, being haunted by a constant fear that I was actuated by a desire to

crush her and push myself into prominence. On more than one occasion, I have eliminated lines to oblige her, and with no reason than to give her more opportunities than her part called for. Finally I grew tired of this, and plainly told her I did not wish to interfere with her in any manner, but at the same time I considered it my duty to do everything legitimately in my way to appear at my best, and strive to deserve the salary paid me."

"What was the trouble to-night?"

"I don't exactly know. You probably noticed how Miss Lewis avoided me, turned her back, and by other means endeavored to throw a wet blanket on my acting? You know there is nothing more disheartening than playing to an actor or actress' back when the business of a piece calls for ardor and love making. When I spoke the line, 'You are undressed—I mean dressed for the part,' she began to be hysterical. This was an assumed squeamishness because the same words were spoken by me on thirty different occasions when we played Madame Favart together, without the slightest objection. In fact, she has always hitherto assisted the point along by winking shyly at the audience."

"Then the gag is not impromptu?"

"No. It was spoken in London, where I picked it up. The management accepted it here, and it generally went with a hearty laugh. No immodesty is intended; it is simply a bit of license quite allowable in opera comique."

"What was Miss Lewis' purpose in creating the scene?"

"I don't know, unless it was a ruse to arouse the sympathy of the audience, and place me in an unenviable light. Had there been any disposition in front to hiss me in consequence of this, I should have explained the whole trick to the audience. It failed to make a disturbance, and so I proceeded without noticing it. While we were together on the stage I whispered, 'I am very sorry, Miss Lewis, that you have taken this thing to heart. I will willingly omit the words that offend you after this.' But my remark did not dam the torrent of her tears. I have just seen Mr. Barton. I begged him to allow me to cut out the gag in future, because it annoyed Miss Lewis. At first he declined, and said he should expect me to make no change, but on my pressing the matter, he consented finally. A member of the chorus was next seen and questioned.

"Has Miss Lewis indulged in such schemes before, to your knowledge?"

"Once or twice. In New Orleans, the first night of our recent engagement there, she found the audience cold and demonstrative. This piqued her, and during the *farandole* she fell, evidently to a purpose, for this made the audience solicitous and they rewarded her efforts thereafter, inspired no doubt by a pretty feminine limp suggestive of a sprained ankle, or some other catastrophe of that sort."

"Why have Comley and Barton put up with these numerous peccadilloes?"

"Well, I cannot answer you that. I believe they are somewhat angered, because Miss Lewis' constant freaks have cost them heavily in one way and another. They had to advance her a big sum of money to pay her debts before they could get her out of New York, and it is ungrateful, I think, for her to reward their kindness in this manner. However, I don't wish to say anything injurious of Miss Lewis. A man is always blamed who speaks plainly about a lady, and personally I think Miss Lewis is a pleasant little woman when she's away from the theatre. There is no doubt she is the cleverest exponent of Olivette. I only speak to you as I do to set Mr. Leslie straight with the profession and the public, who might possibly think me a brute who had taken advantage of a lady in a most unprofessional manner, instead of a man who had simply given his lines as they were set down for him, and brought a tempest, in consequence, about his ears."

Miss Lewis was inaccessible, and so our representative was unable to obtain her side of the trouble. Tuesday morning, she said she would not play that night, and Emma Howson, who lives in Brooklyn, and has frequently sung the role, was telegraphed for.

This is as far as this little drama, comedy, or burlesque, whichever it may be, has gone, but it is likely the last act has not been reached yet. We shall await the end with interest, notwithstanding that we can forecast it with tolerable correctness.

## Sale of Boxes for the Elks'.

At the auction sale which took place at the Union Square Theatre yesterday, the first choice of tickets to the Elks Ball realized the following prices:

PROSCENIUM BOXES.	
E. S. Mendell.....	\$175
J. Osborne.....	115
J. W. Boyle.....	105
B. Nathan.....	95
H. French.....	85
Van Tassel.....	85
Fullerton.....	80
Gen. Frerero.....	75
J. Osborne.....	70
L. C. Wachner.....	65
FIRST ROW OF BOXES	
Tony Hart.....	\$50
M. B. Leavitt.....	40
H. Anderson.....	30
B. Birch.....	25

The remaining boxes in this row were sold

at an average of \$25 each. The artist boxes also sold at an average of \$35 each. The sale, thus far, netted \$1,631.

The sale was then adjourned to a future date, of which notice will be given. A large number of seats yet remain unsold.

## Telegraphic News.

DETROIT, Jan. 23.

EDITOR NEW YORK MIRROR:

The Professor played in St. Louis the past week to fifty-four hundred dollars. Saturday matinee, seven hundred and twenty dollars; night, eight hundred. This is phenomenal business, considering our strong opposition and continuous bad weather. There are extraordinary advance sales, especially for Saturday's house. Persistent and liberal newspaper advertising is most effective.

CHAS. MCGRATHY.

ROCHESTER, N. Y., Jan. 19.

EDITOR NEW YORK MIRROR:

Anna Dickinson made a marvelous success as Hamlet. The house was crowded. She received an enthusiastic ovation.

MENDON.

BOSTON, Jan. 24, 1888.

EDITOR NEW YORK MIRROR:

Fred Vokes and George H. Tyler have taken a ten years' lease of the Gaiety Theatre, beginning Sept. 1. The lease was signed to-day. FRANK H. DAWSON.

## Professional Doings.

—Russell Bassett has been transferred to The World company, No. 1, and therefore does not go to San Francisco.

—Our advices from Paris state that Serge Pamine, a new drama in five acts, produced at the Gynase, on January 5, was a success.

—Hermann is dissatisfied with Brooks and Dickson's management, and he says he will strike out for himself in a couple of weeks.

—Manager Mead writes that the New England Opera company has not gone up, but is paying salaries every week, and playing to good business.

—Emma Lasalles, formerly in the chorus, has been given speaking parts to do by Comley and Barton. She acquits herself very cleverly and will get on.

—E. B. Ludlow, of the Child of the State company, left Tuesday for Philadelphia with a new lot of paper and a more elaborate paraphernalia for advertising his company.

—Frank A. Small, treasurer of the Sum'l of Posen company, called at THE MIRROR office yesterday. He reports their business something phenomenal, nearly doubling that of last season.

—Agnes Wallace-Villa was seriously injured at Greensbury, Ind., the other day, being knocked down and run over by a runaway horse. Her injuries are not, however, considered dangerous.

—Welan Edwards is to resume his original part of Mr. Winslow in Sam'l of Posen Monday week, John M. Burke retiring. At the same time Mrs. Rouse will resume the part of Mrs. Mulchaby in the same play.

—Edward Parker, an actor well known in New England, has joined the Two Nights in Rome company. He is a clever artist, and will win a good reputation when he is better known west of the centre of "Culchaw."

—The first rehearsal of Day and Night by the Comley-Barton company took place Monday. The opera probably will not be in shape for production until the latter part of next week, although the dresses are made and fitted.

—Apejune will be performed at the Thalia Theatre every night this week. On Monday evening a new opera, Chevalier von San Marco, will be given, and on Thursday, Divorcens, with Kathi Schmitt and Har August Bassermann, will be represented for the first time.

—Last week's developments removed John N. Near from his position among the New Haven managers. Taking the Opera House, under a cloud, for two and a half years, he has conducted it in a straightforward and business like way. His reputation among managers is that of a square man, and everyone connected with his theatre will miss his presence.

—E. L. Walton's complaints against the Bergers are loud and numerous. From his account of things it looks as if he had been shabbily treated. There is the other side to hear from yet, which may possibly put another complexion on the rupture. Walton will proceed legally against the Bergers next month, when they bring Sol Smith Russell here for a brief engagement.

—Otto Preitch, an ambitious scribe of Germanic persuasion, became engaged in an altercation with Gustav Amborg, manager of the Geistering troupe, in the lobby of Robinson's Opera House, Cincinnati, during the performance last Saturday, and was intending to perforate the latter when his revolver was wrested from him. The difficulty owed its origin to some remarks in the Volksfreund, which were construed by Mr. Amborg as reflecting upon his company, and he resented them accordingly.

—Following is a complete list of Collier's Lights of London company, which will soon open at the Chestnut, Philadelphia: Ed. F. Thorne, Robert Johnston, Harry Courtaine, G. V. Ryder, F. F. Mackey, Chas. Stanley, Elouise Willis, J. H. Klein, D. Van Doren, K. ng Hedley, J. W. Hankson, Ed. Marble, Arthur Giles, G. H. Van Norden, H. A. Anderson, J. W. Mills, Jno. P. Cook, Louis Barrett, Jos. H. Hazleton, Carrie Elberts, Chas. Cline, G. Daveau, Chas. Arthur, Ellie Wilton, Edna Carey, Louise Sylvester, Miss Carpenter, Miss Livingston, Mrs. Edwin.

—"Unusual preparations are being made at Haverly's Fifth Avenue Theatre for the production of Menelaos, or Day and Night, an adaptation of Leocadi's Jour at Nuit. The opera was played over six hundred consecutive nights in Paris, and this will be its first presentation in America. The opera will undoubtedly make a hit. The costumes and scenery are entirely new and of great beauty, and procured at a great expense. Marie Jansen, John Howson and Frederick Leslie take the leading parts, with an unusually large chorus to support them. Nothing has been spared to make the opera picturesque and spectacular and with all the accessory advantages of light and color, exquisite costumes and beautiful figures, it will undoubtedly be the hit of the season." So says the official press man of Haverly's staff.



## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

in the evening. Booked: Wilbur Opera company in The Mascotte 24th.

## NEW JERSEY.

## NEWARK.

Park Theatre (Leonard Gray, manager): John E. Owens in Victims and Solon Shingle; 20th, to good house. Booked: Cinderella at School, Feb. 4.

Grand Opera House (Leonard Gray, manager): This week, Kiralfy's Michel Strogoff. Booked: Harry Miner's combination, 31st and Feb. 1; Hyde and Behman's Muldoon's Blunders, 7th and 8th; Miss Kellogg in concert, 18th.

## ORANGE.

Orange Music Hall (G. P. Kingsley, manager): Theodore Thomas and orchestra, assisted by Hattie Schell, soprano, gave their third concert 19th to a crowded and fashionable audience. John E. Owens appeared in Solon Shingle and The Victims 21st to good houses.

## TRENTON.

Taylor's Opera House (John Taylor, manager): Denman Thompson as Joshua Whitcomb 16th to a good house and gave satisfaction. Haverly's Strategists 17th created roars of laughter from a fair house. Crossen's Celebrated Case company 18th to fair house. Oliver Doud Byron 21st gave satisfaction to a large house.

## NEW YORK.

## ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): The Kiralfy Michel Strogoff company have just closed one of the most successful engagements of the season at this house. The ballet is all that calls for particular mention. Coming: Melville Opera company 22d, one week.

Music Hall (George E. Oliver, manager): Haverly's Mastodons 17th to large audience. Coming: The Tourists 23d and 24th; Kellogg Concert company 25th; the aesthetic Oscar Wilde 27th.

Tweddle Hall (Wm. Appleton, Jr., manager): Frank Frayne, supported by Cassie Troy and a miserable company in Mardo to empty benches.

Levantine's Theatre (F. Levantine, manager): Announced for coming week: Robert Nickels, Albion Brothers, Mue. Lavelly, Durrell Brothers, Lissie Derions, Charley Young, Allie Smith, Charles Eldridge, and the Novelty Four.

Item: Mrs. Leland, the manageress of the Leland Opera House, has just returned from Florida. During her absence she has been studying the leading part in Divorçons, in which she will shortly make her reappearance on the Leland stage.—Charlotte Weidman, late of the Chestnut Street Theatre, Philadelphia, has returned home.—Harry Sargent left last night for Batavia, N. Y., where he commences his tour 23d.—William Rignold, the Strogoff of the Kiralfy company, was not favorably received here.

## BATAVIA.

Opera House (H. C. Ferren, manager): Mitchell's Pleasure Party in Our Goblins, 18th, to a large audience. Booked: Sargent in Magic, 23d, 24th and 25th; Edward Remenyi, 28th; Hazel Kirke, Feb. 4.

## ELMIRA.

Opera House (W. E. Bardwell, manager): Genevieve Ward appeared in Forget-Me-Not 20th to good business.

## HORNELLVILLE.

Opera House (S. E. Shattuck, manager): Hyde and Behman's Muldoon's Picnic company 18th to an immense attendance. Somerby's Gift Entertainment drew good patronage 19th, 20th and 21st. Heywood's Mastodons appear 23d. Mitchell's Pleasure Party billed for 27th. Anthony, Ellis and Hathaway booked for 30th.

Item: The Mirror is on sale every Friday morning at all news-stands.

## ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Emelie Melville Opera company in Patience 16th to a \$600 house. The opera was well cast and mounted. Clara Louise Kellogg Concert company 21st to a large house. Miss Kellogg has recovered from her indisposition of last week, and was in good voice.

## KINGSTON.

Sampson Opera House (Phil Sampson, proprietor): M. T. Skiff's Minstrels reappear Feb. 8. Jane Coombs' combination in Romeo and Juliet in February, date not yet settled.

Music Hall (W. H. Freer, manager): The Arbuckle Colby Concert company came 19th to a fashionable audience, giving an excellent concert. Lissie Arbuckle made a very favorable impression. Anna F. Beers was also warmly received. The concert was the best given here under the present management. Nothing booked.

Item: Manager Sampson is preparing plans and specifications for the enlargement of the stage and other improvements to the interior of his opera house. Heretofore the great trouble has been lack of stage room, requisite scenery and stage furniture. Now that Mr. Sampson has decided to take the initiatory step toward these long-needed improvements, we trust he will not get weary until he has succeeded in transforming his opera house into one of the coziest and most convenient places of amusement on the river.

## OSWEGO.

Academy of Music (W. B. Phelps, manager): Clara Louise Kellogg sang 18th to a very large house. Minnie Palmer in My Sweetheart 19th delighted a good house. B. McAuley as Uncle Dan'l 20th drew a fine house, and satisfied everybody. Haverly's New Mastodons 21st drew well. Sol Smith Russell 25th; Nat Goodwin 26th; Kingsford Band Concert 31st.

## OWEGO.

Wilson Hall (S. F. Fairchild, manager): Hyde and Behman's Muldoon's Picnic company, No. 2, played to a large and delighted audience. Booked: Eve, the Saleslady, company 26th.

## ROCHESTER.

Grand Opera House (Jos. Gobay, manager): Rogers' Comedy company did a fine business 16th and 17th. The announcement that Anna Dickinson was to make her first appearance upon the stage in a male character on the 19th was sufficient to fill the house with one of the most cultured audiences ever assembled in this city.

Corinthian Academy of Music (Arthur Leitchford, manager): Clara Louise Kellogg disappointed a crowded house 16th, being unable to appear owing to a severe cold. The manager reduced the price of admission to those who desired to leave the house, which at least had accepted. This is the second time within two years that Miss Kellogg has failed to meet her engagement in this city. The Planter's Wife company with Henrietta Vaders in the leading character appeared to very poor business 19th, 20th and 21st.

## SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Kellogg Concert company, 17th, gave a good concert without Miss Kellogg, to good business. Emelie Melville and troupe rendered Patience in pleasing manner to good business, 18th; McAuley's Uncle Dan'l, 19th, to good house. Minnie Palmer, supported by R. E. Graham, produced My Sweetheart to good business, 21st and 22d, with matinee; it was a big success.

Items: John R. Rogers has been in town for a few days past.—John Ryder, correspondent Chicago World, died 21st. His many friends mourn his loss.

## TROY.

Griswold Opera House (S. M. Hickey, manager): Harry Miner's Frank Frayne combination had large audience 17th, as did also Haverly's Mastodons Minstrels 18th. The Emelie Melville Comic Opera company appeared 19th, 20th and 21st to paying business. Coming: The Planter's Wife combination 23d, 24th and 25th; J. K. Emmet 26th, 27th and 28th.

Rand's Opera House (Preston and Powers, managers): The Tourists combination appear 25th and 26th.

## UTICA.

Utica Opera House (Theo. L. Yates, manager): Frank I. Frayne 16th to a good house; company fair. Barney McAuley as Uncle Dan'l 17th to a large audience; support very poor. Haverly's New Mastodons 20th to big business; show unsatisfactory.

Item: Barney McAuley is rehearsing a new play, which he will put on the boards in a few weeks.

## NORTH CAROLINA.

## CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Lawrence Barrett in Othello 10th to very poor business. Annie Pixley in M'liss 11th to good house. Pauline Markham and company in Two Orphans 19th to fair house; the performance was very bad, her male support being miserable and the piece butchered by omitting the entire second act and cutting the balance so badly that the play was scarcely recognizable. This was done for the purpose of catching an early train for Wilmington. Miss Markham has lost all chances of ever having another house in this city.

Item: Nick Roberts's H. D. troupe which was booked for 18th failed to put in an appearance till 11 P. M., that day, owing to their train being ditched about 75 miles from here.

## OHIO.

## CHILLICOTHE.

Masonic Opera House (Phil Klein, manager): Hyde and Behman's Star Specialty company 21st to a large house; company one of the best that has visited us.

Clough's Opera House (Ed Kauffman, manager): Duprez and Benedict's Minstrels played to a good sized audience 20th; show fair.

## CLEVELAND.

Eucled Opera House (L. G. Hanna, manager): Baird's Famous Minstrels opened to big house 16th, but the attendance diminished rapidly thereafter. Herrman filled out the week to fair business. The juggler, a Japanese young man, is the best feature of his show. Mile. Rhea this week, in Camille, Adrienne and Much Ado About Nothing. Haverly's Comic Opera company 30th.

Academy of Music (John A. Ellis, manager): Jos. Murphy has just closed the biggest week of the season at this house; standing room at a premium every night and people turned away. Kerry Gow and Shaun Rhue were presented to well pleased audiences. Minnie Palmer this week, with My Sweetheart. Fred. Warde 30th, week.

Items: The Little Concert and Gough lecture crowded Case Hall last week.—Joseph is announced for an early concert at Case Hall.—Mr. John Collins, managing Fred. Warde, and J. H. Russell, in advance of Minnie Palmer, are in town.—John McCullough plays here week of Feb. 13.

## COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): The Rice Surprise Party gave Cinderella at School and Babes in the Wood 19th and 20th, to good business. Hyde and Behman's Muldoon's Blunders combination had a big house 21st. Booked: Baron Seeman, 24th, 25th, 26th; Haverly's Strategists, 27th, 28th; Rhea, 30th, 31st.

Comstock's Opera House (F. A. Comstock, manager): Leavitt's Minstrels, to big house, 17th. The Three Rankins were warmly received by their old friends here. Gus Williams, in German Senator, 19th, to fair house.

Items: Benny Stern, business agent for Gus Williams, and Miss Nellie Dickson, of the same company, were married at the St. Charles Hotel 20th.

## DAYTON.

Music Hall (Chas. D. Mead, manager): Rooms for Kent combination came 17th to a good house. The show gave good satisfaction. Hyde and Behman's Muldoon's Blunders party 19th gave a fair show to a good house. Nat Goodwin and Eliza Weathersby in Member for Slocum 21st to a large house. The play was well received.

Gebhart's Hall (L. H. Reist, manager): Prof. Carpenter in Mesmerism did a splendid business the past week. This is his last night; he leaves for St. Louis for a two months' engagement.

Memorial Hall (J. H. Chapman, manager): New England Opera company 16th and 17th to good business; they sang Pinafore. Collier's Banker's Daughter combination 21st to a good house.

Items: The skating rinks are still depressing theatre business considerably.—The Mirror has gained many friends since issuing the Christmas number. It reaches Dayton on Friday evening, and is for sale at the three principal news-stands.

## MT. VERNON.

Kirk Opera House (L. G. Hunt, manager): A "Fakir" called Signor Ricardo, deluded a number of children afternoon of 21st; Gus Williams in Our German Senator, 27th. Hazel Kirke, No. 3, comes Feb. 1.

## NEWARK.

Music Hall (Charles Montgomery, manager): Gus Williams in Wanted, A Carpenter, 20th to standing room only. Gus Williams, as the Professor, is excellent; support miserable in the extreme.

## PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, proprietor): Duprez's Minstrels 19th to large business. Nick Roberts' U. S. M. Booked for 25th cancelled.

## SPRINGFIELD.

Grand Opera House (Sam Waldman, manager): Leavitt's Minstrels 14th to fair house; first-rate entertainment. Furnished Rooms

company 16th to a good house. Carrendonaldi Operatic company 18th to poor business. Booked—Prof. Cromwell's Art entertainments 23d to 27th; Leavitt's Hyers Sisters 28th; Strategists 30th.

Black's Opera House (James Martindell, manager): The Little Concert company 16th to big house. The company failed to give general satisfaction. Haverly's Widow Bedott company 18th to fair business; good show.

Items: Hyde and Behman's Muldoon's Blunders were greeted with a big house at the Grand 20th; show was fair.—C. T. Slocum, representing Leavitt's Hyers Sisters, and Frank McKee, business agent for Haverly's Strategists, were in town Saturday.—Manager Waldman is working like a tiger in the interests of the Strategists who appear here 30th, and the patrons of the Grand can look for something extra good on that occasion.—Eva E. Britton, the charming and accomplished eddress of the Hurricane, a spicy sheet published at Charleston, S. C., is in the city the guest of the Lagonda House.—Coffin's Crystal Hall will be opened with a strong company of variety stars under the management of Marsh Adams, on or about Feb. 13.—Eva Fay, the medium, gives a seance at the Grand 22d.—Pierce has increased orders for THE MIRROR every week.

## SANDUSKY.

Bumiller's Opera House (William Stoffie, manager): Mr. and Mrs. Nat Goodwin in Hobbies 19th to standing-room only, giving excellent satisfaction, although Nat Goodwin was somewhat indisposed. Booked—Anna Dickinson 25th; Gus Williams 28th; Prof. Keiser's Art show 30th; Deacon Crankett Feb. 4; Rice's Evangeline company 14th.

## TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): A large house greeted Sol Smith Russell 16th in Edgewood Folks. J. K. Tillotson's Planter's Wife combination 17th and 18th with Rose Keene as Edith Grey played to light houses. My Geraldine 20th and 21st by the consolidated company, the majority of the cast being seen here a short time in Matrimony. Emily Baker and C. A. McManus are the only ones left of the original company. Tom Thumb and company all this week. Hess' Acme Opera company 30th and 31st.

## URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Haverly's Widow Bedott with C. B. Bishop as the Widow 17th to moderate business. Blanche De Bar's star company in Eve, the Saleslady 20th to poor business; the play is S. G.

## PENNSYLVANIA.

## ALLENTOWN.

Items: At last the insurance has been adjusted on the Academy, and repairs was commenced 23d. Quite a number of improvements will be made.—Manager G. C. Aschbach has been confined to his house for several weeks with a bronchial affection, but is convalescing.

## BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Mitchell's Pleasure Party was the attraction 19th and 20th, playing to good business. Our Goblins and Mr. Gill's new musical comedy, A Gay Time at Whynpille, were presented. Sol Smith Russell drew a packed house, 21st, every seat being taken, many standing up in the aisles during the entire performance; Russell is a great favorite here, and gave splendid satisfaction.

Gem Theatre (M. J. Cain, proprietor): A good bill has drawn crowds to the Gem during the week ending 21st.

## DANVILLE.

Opera House (Frank C. Angle, manager): Ford's English Opera company are elaborately billed for 26th; Buffalo Bill, 28th; McKee Rankin in '49, 31st; Anthony and Ellis' Consolidation, Feb. 3; Hyde and Behman's Muldoon's Picnic, 4th; Baird's Famous Minstrels, 11th.

## EASTON.

Opera House (W. M. Shultz, manager): Col. Robinson's Humpty Dumpty company did a capital business 19th. Booked: Buffalo Bill 23d.

## ERIE.

Park Opera House (Wm. J. Sell, manager): DeWolf Hopper and company in 100 Wives 18th and 17th to fair business. Genevieve Ward and company in Forget-Me-Not 21st to a large and fashionable audience.

## HARRISBURG.

Opera House (H. J. Steel, manager): Hyde and Behman's Star Specialty, 14th, to fair house. Ford's Opera company in Mascotte, 17th, to crowded house, this being their third appearance this season. O. D. Byron combination, 18th, to a good house. Genevieve Ward in Forget-Me-Not to small business. Booked: Harry Miner and Pat Rooney combination, 25th; Col. Robinson's H. D., 26th; Fred. B. Warde, 28th.

## LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Frederick Warde, with a fair support, played Virginia to light business 16th; Ford's Comic Opera company presented Patience 18th to good house; O. D. Byron in Across the Continent drew a crowded house 19th; John A. Stevens' Comic Opera company showed in The Twelve Jolly Bachelors 20th to good business. Coming: Pat Rooney 27th; Robinson's Humpty Dumpty 28th; Kellogg concert Feb. 1.

## MEADVILLE.

Opera House (H. M. Richmond, manager): Charles Gayler's Connie Soogah company 18th to a fair sized audience; good performance. Mitchell's Pleasure Party in Our Goblins 25th; Helen Coleman's Widow Bedott 27th; Barney McAuley in A Messenger from Jarvis Section Feb. 1.

Items: The Union News company have sold 125 CHRISTMAS MIRRORS and have an order in for more to supply the demand.—A company, of which M. Lanagan is the star, author and manager, are playing the Curse of Rum in the small towns around here.

## PITTSBURG.

Library Hall (Fred. A. Parke, manager): Hill's Deacon Crankett closed 21st to good business. The mounting of the play was excellent. Jno. A. Stevens' Jolly Bachelor Opera company open 24th for a limited engagement, followed 30th by The Professor.

Opera House (John A. Ellis, manager): The Hanlon-Lees were the attraction at this house last week, and the engagement proved but moderately successful. Leavitt's Gigantic Minstrels 23d, week, followed 30th by Minnie Palmer and R. E. Graham.

Williams' Academy (H. W. Williams, manager): The Miner-Rooney combination played to immense business last week. The show was good and gave general satisfaction. Hyde and Behman's Muldoon's Blunders company open 23d for the week. Barry and Fay's company 30th.

Museum (Harris and Kohl, managers): The attendance at this establishment still

continues excellent. New attractions are constantly being offered.

Items: W. C. Crowley has been appointed press representative of Forepaugh's Circus. Mr. Crowley has heretofore held a similar position under Harris and Kohl in this city.—The S. S. Sanford company were at Braddocks, Pa., 21st. They gave a good entertainment to paying business.—Louis Harrison was in the city 21st.—Our best local operatic warbler, Jean Wallace, is giving concerts throughout the city and suburbs.—We have another promising amateur in this city, by name, Annie Dean. Under the auspices of the Bulwer Club Miss Dean rendered Nan, the Good-for-Nothing 18th in a creditable manner.—J. H. Haverly stopped over a short time in the city 18th. He was en route from Chicago to New York.—We are to be indicted with another roller skating rink. These establishments detract seriously from the business of our regular theatres.—Julia Rive King will shortly give a series of piano recitals in this city.—Oliver D. Byron and company passed through the city en route East 15th.—H. W. Williams returned home from New York 20th.—Walter M. Pope, a local warbler of some note, sang in the chorus for the Hanlons at the Opera House last week.—The performance of the Cogill Brothers at the Academy last week was one of the features of the entertainment.

## READING.

Grand Opera House (Geo. M. Miller, manager): Haverly's Strategists, 18th, to fair business.

Academy of Music (John D. Mishler, manager): Frederick Warde to fair house, 18th. Twelve Jolly Bachelors to good house, 21st.

## SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Skiff's Minstrels to good business, 17th. Frederick Warde in Virginia to fair business, 20th; Mr. Warde's acting was so satisfactory that he was thrice called before the curtain.

## SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): F. B. Warde in Virginia 19th to good business. Coming: Muldoon Picnic company Feb. 1; Madison Square Theatre company in Hazel Kirke 14th.

## SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbot manager): The performance of Virginia by Frederick Warde 21st was highly appreciated by a fair audience.

Item: The fine lithograph of Margaret Mather, given with CHRISTMAS MIRROR, is greatly admired, and a number here have had it framed.

## TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Anthony, Ellis and Hathaway H. D. company to small business. Sol Smith Russell in Edgewood Folks to large audience; support very good. No dates given.

## WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Twelve Jolly Bachelors, 17th, with Jennie Winston in the leading role to good house. Coming: Rice's Comic Opera company, 27th; Buffalo Bill, 31st.

## WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Skiff's California Minstrels, 16th, to a large and well pleased audience; they will return here in six weeks. John A. Stevens' company, 18th. Twelve Jolly Bachelors to one of the largest and most appreciative audiences of the season. Billed: Chas. E. Ford's company, 23d and 24th, in The Mascotte and Patience; Buffalo Bill, 27th.

## RHODE ISLAND.

## PROVIDENCE.

Opera House (George Hackett, manager): Julia Hain in Florine, appeared here three nights of last week; the play is so well interpreted as to hold the interest clear through. Chas. Fostelle finished the week as Mrs. Partington, creating any amount of fun. This week our theatre goers are anticipating much pleasure at the appearance of Thos. W. Keene. He will remain three nights, giving Richard III., Richelieu, Macbeth, with Shylock for Wednesday matinee. On Thursday evening Hazel Kirke, with Effie Ellsler and Coudock, will appear for only one night. Tony Denier's H. D. company will close the week Friday and Saturday. Next week we are to have The Planter's Wife, to be followed by B. W. P. and W.'s Minstrels, then The Passing Regiment. Low's Opera House (William H. Low, Jr., manager): J. K. Emmet appeared here two nights of last week. For three nights and matinee, commencing 23d, Geo. H. Adams' own new H. D. troupe, under management of Adam Forepaugh.

Theatre Comique (Hopkins and Morrow, managers): An array of new faces with the excellent stock company, will keep up the reputation of this house for a first-class variety show.

## SOUTH CAROLINA.

## CHARLESTON.

Owens' Academy of Music (John M. Barron, manager): Nick Roberts' H. D. 20th and 21st; only attraction here this week, to good business. Coming: Salsbury's Troubadours 23d, 24th and 25th; John T. Raymond 26th, 27th and 28th; Robson and Crane 30th and 31st.

## SPARTANBURG.

City Opera House (W. L. Johnson, manager): Claire Scott, heavily billed for 16th and 18th did not appear, nor did she send any word to management. Max Fehman in Uncle Isaac 20th to fair audience. Weather bad.

## TENNESSEE.

## MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Collier's Banker's Daughter combination appeared at this house three nights, commencing 16th. A good house was in attendance on Monday night, but after that poor, the very bad weather causing this. The greatest theatrical event for many years was the appearance of Edwin Booth, after an absence of fourteen years, in a few of his famous impersonations. Our people turned out in force to welcome him here once more, our only regret being that his stay was limited to three days. On Thursday evening, 19th, we were treated to Richelieu; Friday, The Fool's Revenge; and Saturday matinee Hamlet. The theatre on each occasion was crowded to its utmost capacity, and everyone is full of praise for the eminent tragedian. Our citizens at all times welcome a genuine attraction. Saturday night Olivette was produced by the Mozart Club of this city in creditable style.

Items: It is Edwin Booth's intention to spend next Sunday with Joseph Jefferson on his plantation in Louisiana.—Much trouble is experienced by combinations leaving here to reach their next point on time, many of

the railroads centering here having miles of track destroyed and roadbed destroyed by high water, and compelling them to go great distances to reach destination.—The Edwin Booth combination came through in twelve hours on special train from Louisville, and had to go a roundabout way to reach here.

## MURFREESBORO.

Opera House (J. R. Osborn, manager): Joe Murphy, 7th, in Kerry Gow; fair house. Chanfrau's Kit, 26th. Booked: C. L. Davis in Alvin Joslin, Feb. 1; Gulick's Furnished Rooms, 7th.

## TEXAS.

## HOUSTON.

Gray's Opera House (S. S. Ashe, manager): St. Elmo, medium, gave performance to well filled house, 12th. Hazel Kirke proved its good drawing qualities 13th and 14th, by attracting two crowded houses; Receipts, \$1,350.

Item: Saturday night, between the first and second acts of Hazel Dirks, Manager Ashe was presented by his friends and employees, with a beautiful and costly gold watch, as a token of esteem and appreciation of the zeal he has this season displayed in the management of his house.

## VIRGINIA.

## DANVILLE.

Opera House (Catin and Ficklin, manager): Pauline Markham came 19th in Two Orphans; poor company and fair business. Macallister billed for week of 23d except 17th. O. D. Byron is billed for that date.

## PETERSBURG.

Academy of Music (John B. Ege, manager): Prof. J. M. Macallister, the wizard, at this house last week, giving good performances to crowded houses. Nothing booked for next week.

Items: The musical association of this city has at last received a definite answer from Patti's agent. She will come with pleasure if the association will pay her \$8,000 for one concert. Estimating that the Academy would furnish 800 seats, including the two galleries, this amount would require an average price of \$10 per ticket.—Prof. Macallister and company were vaccinated 20th.

## WEST VIRGINIA.

## WHEELING.

Opera House (F. Reister, manager): M. B. Levitt's Minstrels 19th to a crowded house; Haverly's Strategists 23d and 24th; Rev. De Witt Talmage lecture 25th. Academy of Music: Little Opera company 24th.

## WISCONSIN.

## BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Hasenwinkle's Ideals 18th and 19th, presenting The Hunchback and Led Astray to poor business. Coming: Ada Gray company 24th; Holman English Opera company 26th; Clement Concert company 28th; Deacon's Lill



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## The Giddy Gusher



ON VACCINATION.

There's just as much difference between theatrical people and the rest of the world as there is between the rest of the world and theatrical people. The profession some way get to taking stronger views of most all subjects than other folks. Whether changing their clothes so often thins their cuticle by constant friction and brings their hearts nearer the surface, I don't know, but you can reach an artist's pericardium in half the time required to touch the sensibilities of ordinary mortals. I've often tested this quality. They respond more readily to any charitable request. They give according to their means more liberally than any other class. They perceive the pathos in a situation or a story about half a yard sooner than lawyers, doctors or ministers. Their tears and laughter lie near the surface, and their impulses are immeasurably quicker than any other tribe peopling the earth.

Likewise are they easily influenced. They have more belief of a genuine kind than the run of folks. They take stock in spiritualism. They cherish superstitions. They believe in luck, and omens, and are as full of signs as Fulton street. They take up with any idea going, and go to greater lengths with it than the rest of the population. Just now the whole blessed profession all over the United States are in process of vaccination. To be sure that fashion is widespread, but if every lawyer and his wife could be mustered two by two, one would soon see the difference. Or if all the ministers and their families could be canvassed, the result would be small. But with the actors it's quite another thing. There are few exceptions. Mostly every arm or leg in the profession has had a back at vaccination.

Abbott goes lame on account of it. Booth is half sick with his. All the stock companies, in town and out, are in limbo with it. "You played very tamely last night," said a party on Sunday to a well known leading lady. "I wonder what you'd expect me to do if you had my vaccination?" she replied. Two actors were seen mysteriously taking counsel of each other on the next block. "Anything serious the matter?" asked a friend. "Well, I should say so," gloomily responded one of them. "A blasted good-natured, sky-larking agent took off all our vaccinations last night, and we are naturally anxious about it." Even Stetson says he believes he "shall take a few weeks' vaccination, and get away while the Greek play is on."

I wonder if Emily Jordan Chamberlin has forgotten her vaccination experience? The beautiful sister of Charles Thorne is as warm hearted and sympathetic a woman as ever lived, and her affectionate interest in time of trouble never falters or is found wanting. It was about ten years ago she was living in splendid style at Long Branch, and down at Shrewsbury, at a boarding-house, dwelt the eccentric Matilda Heron. Some way Emily learned that the great actress was not very comfortably situated, and so one morning she drove over, and after some trouble found the hostelry where Matilda was staying. She was not in, however, but the people directed Mrs. Chamberlin to an adjacent piece of woods, where she spent most of her time. Emily could not drive within ten-acre lots of it, so she left her carriage, and, under a broiling hot sun, plodded through soft ploughed fields and a thicket of thistles. The bars of two fences she let down, she crawled under another, and she scaled a fourth. "About this time," said Em, "I could have taken a good position with a ground-and lofty tumbling party." But her efforts were rewarded with success. She shortly discovered the tragedienne seated on a mossy bank, clad in a wrapper and a pair of grey woolen stockings. She held a pair of carpet slippers in her lap, and was vigorously scouring her feet up and down on the earth, "deriving electricity," as she called it, "from primal forces."

The conversation turned on domestic matters, and Matilda grew sentimental; but the ready sympathy of her listener saw genuine grief and suffering in her wild rhapsodies and vehement expressions. "Oh! Robare, Robare!" cried Heron, "if the exhalations of a broken heart could wing their way like birds, and find you where you rest in cruel silence, they should beat against your stony breast, as sometimes at night the sea-gull sweeps up against the chilly window of a light-house, and ends its life of futile unrest." This was simply beautiful, and the lovely

eyes of Emily flowed tears, and her enthusiastic heart took fire at her friend's distress. "Oh! loved Robare!"—when translated, this meant Robert Stoppel, who was enjoying a peaceful existence with his fiddles in New York—"The impassable barriers of a living death—the death of love—are thrown high as heaven between us," wailed Matilda. "Not much," returned Emily; "I will see what I can do." "Oh! blessed friend—balm-bringer to a torn soul," sobbed Matilda. "More burrs than balm," thought Emily, as she carefully picked a few off her poor torn stockings. "Nevertheless, I will do what I can. I will go to New York to-morrow and see Mr. Stoppel." And so, with clinging and clasping, and grateful words on one side, and earnest profferings of friendship, the two parted.

Early next morning the thermometer stood at 200° in the ice-box at the Long Branch cottage, but the devoted Emily took the boat for New York. She discovered that her prey resided in Fifteenth street back of the Lyceum, and thither she drove. There "Robare" was found, and with all her cleverness and persuasive powers she pleaded the cause of her suffering friend. It is very likely Robare knew a good deal more of the case than Emily did, but it's hard to deny a beautiful ambassador such as Matilda had chosen, anything in reason, so growing tender in his turn, the gentleman yielded to pressure, and said he would see the wretched wife, and if possible they would try and live together again. This concession won, the jubilant agent of the Shrewsbury sufferer started away. On the stairs she met a party coming from an upper floor bearing a burden between them. "Dear, dear," said the lady. "This is dreadful; how did the accident occur?" "Taint no accident," replied one of the men; "it's a man as has got the smallpox." And Emily fell up against the door-post in a state of mind only to be understood by a handsome woman on a hot day. With the greatest liberality the frightened actress rushed over and took counsel with The Gusher. "Get vaccinated, and it will not turn out so virulent," advised the G. G. "I will," assented Emily; "but that's frightful. Dolly Davenport was vaccinated last Spring, and here this Summer he fell through the hold of a steamer and broke his leg. The first year I was on the stage Frank Lawlor got vaccinated, and his wife ran away within a month. Such dreadful things happen after vaccination." "And such imputities can be taken into the system," said a visitor. Here the Gusher, who knew everything even at that time, came to the rescue. There was Dr. Elder over in Hoboken. He had a calf in a barn on Union Hill, a regular vaccination mill. We'll go over and interview the calf.

So Matilda was telegraphed to "come without fail by next day's boat." And off we went to see Dr. Elder. The pedigree of the calf, its former life and family habits, were discussed at length. It turned out to be a moral calf who had enjoyed good health up to its acquaintance with the doctor. "An amiable, quiet animal, always in good spirits," said Elder, and we concluded to take a scab. The operation then ended, and much affected we took a boat back to the city to wait developments.

"I may as well go into Quarantine for the next two weeks," said Emily; "I don't suppose I'll be dangerous before to-morrow morning, so I'll go meet Heron, and then retire till my vaccination takes."

Sure enough next day—on a broiling dock, anxious and warm, and vaccinated—there stood Emily waiting the Long Branch boat. Down the gang-plank, about the last passenger, with a plain gray woolen shawl and a gripsack in her claw, marched Matilda. Her poor, tired, nervous friend rushed up, and in hurried words told her of the great joy waiting her—how Robare had relented—he would see her—how it was all right; she would finish the good work her agent had begun, and, once more husband and wife, they would be happy together. And Emily finished her tale, and wiped the tears and perspiration from her lovely brow together. Matilda struck an attitude. She waved the gripsack aloft. "What!" cried she; "was it for this I was brought from my peaceful villa by the limpid Shrewsbury stream to be asked to condone that man's offences—to stultify myself—never! never! never!"

The last "never" rang out so shrill that steamboats going up the river answered it, thinking it was a salute from some steam-tug. Matilda took herself by the back of her straw hat, and dragging one leg, with the expression of the fifth act of Medea in her off eye, she pranced up the gang-plank, and disappeared in the boat. Emily, half fainting with heat and vexation, flew up to and fell into her carriage, struck herself against the door, and brought off bandage and vaccination from her poor arm.

Half an hour after she burst in on The Gusher and two or three professional friends. Here she was fixed up, the arm bandaged and peace restored. Suddenly some new arrival, listening to the exciting recital of the party, said: "It's as bad as the smallpox to be vaccinated direct from the calf." "Take it off," shrieked Emily. "But then you don't run any risk of contracting measles, cancer, toothache and consumption," said another.

"Keep it on," moaned Emily. "But it gives one a taste for salt hay and a barnstorming disposition." "Oh, take it off before it takes," cried Emily. "But the blamed thing is off," said some one, inspecting the handsome arm that did not show a scratch. "And July ain't the time for smallpox, anyway," said The Gusher. "That was a boy down with prickly heat. I heard 'em talking of it down in Washington Market when I went to inquire about the character of the calf." And so irrepressible, easily influenced, dear old girl that she is, Emily laughed, remarked that "July wasn't the month to become a sentimental missionary in, and that vaccination was vanity and vexation of spirit, and she thought she'd catch the three o'clock boat instead of the smallpox." Which she did with yours truly,

THE GIDDY GUSHER.

## The Musical Mirror.



Julia Feist, a pupil of S. B. Mills, gave a concert at Steinway Hall, on the evening of Wednesday, Jan. 18, which was well attended. The New York Philharmonic Club played Schumann's Quintette (Op. 44) for 1st and 2d violin, viola, violoncello and pianoforte, in excellent style. The piano part, which was taken by Miss Feist, was well done, but showed a certain nervousness perhaps inseparable from a first appearance before the public in such an onerous position. It is one thing to rattle off a fibertigibbet flashy Fantasia at one's own wild will, when, if any notes should drop under the desk, one can leave them there and nobody be the wiser, and another to take a chief part in a concerted piece by a great master and to blend one's own individuality in a full "ensemble," "keeping time, time, time, in a sort of Runic rhyme" with the other performers—nevertheless Miss Feist did well. Agnes Florence, who acted as soprano singer, has any amount of surface volubility in execution, enabling her to flutter about the scales and arpeggi like a sparrow twittering among the branches, but no real voice and no true school. The production of the tone is throaty, and the enunciation very defective. Miss Florence's singing is another example of that, so common fault in our American culture, building an elaborate superstructure on an insufficient foundation. At least a year's steady practice of sostenuto scales is necessary to find out Miss Florence's true voice, and to develop it when found. At present, her singing is like a glass of fresh beer—all foam.

Richard Arnold discovered a broad full tone in his playing of Wieniawski's rubbishy Legende; and Miss Feist, in her playing of the Schubert-Liszt Soirees de Vienne, consisting of a olla podrida of snatches from Schubert's scarcely known trifles, and John Field's admirable Nocturne, showed that her wrist was elastic, her fingers well trained, and her brain capable of much better work than she had been able to do before by reason of fear and trembling. Miss Feist has been right well taught, and that is much towards success. Let her go on with steady study, heedless of the babble of artistic frauds and friendly (?) critics, and she may do well. If not, not!

The Kennedy Family, whose Caledonian performances we remember so long ago that "the memory of man goeth not to the contrary," gave an evening of Scotch songs at Steinway Hall, which attracted a large audience, all of whom hailed from the "Land o' cakes an' brither Scots." The singing was very good in its way, and the reels and the strathspeys were played with spirit. The concert was agreeable, and doubtless to Scotsmen lads and lassies it brought back thoughts of the broomy knowes and heather glades of their Bonnie Scotland, but does not call for elaborate criticism. The music was characteristic and pleasant, and that is enough.

Rafael Joseffy's playing of Mozart's piano music is an ensample to other soloists. Mozart is to music as Claude Lorraine to painting, and to bring out true beauties there needs an executant who will forego all meretricious desire of effect, and who will subdue all personal ambitious effort for the sake of giving a clear, coherent and conscientious exposition of the mind of the master, which was in itself so pure and translucent that even a thought of passion or breath of earth-

ly feeling but dims its lustre. Joseffy interpreted this music at the Brooklyn Philharmonic in its true spirit, and gave us Mozart straight, not Mozart and Joseffy half-and-half. This is the true aim of executive art, and requires a rare faculty of imitation, a still rarer gift of conception, and a rarer than all property of self-abnegation.

The musical part of Tony Pastor's burlesque upon Patience was for the most part fairly well done on Monday evening last. Lilian Russell looked charming, acted nicely and sang with a sweetness of voice and a finished method that put to shame the other exponents of the part of the pretty dairymaid. Miss Russell is, beyond all comparison, the best prima donna lyrica, as the Italians have it, that we possess; her voice is pure and well timbred; her school is really wonderful in its grace and purity, and her acting is good—not too good, but just good enough. So long as Miss Russell is satisfied to stick to the singing parts, and leaves the real acting parts to more experienced actresses, so long she will reign queen of her own realm, and a very charming realm it is. The chorus was excellent, and May Irwin was very funny as Lady Jane Jemima. To be sure she sang a trifle flat once in a while, but what of that? Her acting was up to pitch, if her singing was a little below it. In the olio which preceded the burlesque, a newcomer, Alice Reeves, sang Balfe's "Sweetheart" and Molloy's "Kerry Dance" with much spirit and a pure sympathetic voice, apparently well trained.

Our prediction is realized! The Metropolitan Casino is a pronounced failure as a place of musical entertainment. Here was a building, so deficient in its acoustic properties that one literally could not hear at all, selected by smart managers as a locality to devote especially to the use of musical art—as well choose a deaf mute as a reporter, or a cripple for a pedestrian go as you please.

## Wallack's Theatre.

THEATRE OF THE HOUSE AT THE CORNER OF THIRTEENTH STREET AND BROADWAY.—TWENTY YEARS OF PLAYS AND ACTORS.

1868.  
Jan. 13—Woodcock's Little Game. Morton.  
May 14—The White Cockade. Watts Philips.  
June 8—The Lottery of Life. Brougham.  
Aug. 10—Fire Fly. Edmund Falconer.  
Sept. 23—Simon Bernard.  
Oct. 23—Dearest than Life. H. J. Byron.  
Oct. 26—The Lancashire Lass. H. J. Byron.  
Dec. 14—Two Can Play at that Game.  
1869.  
Feb. 2—Much Ado About Nothing. Shakespear.  
March 18—School. T. W. Robertson.  
May 3—Caste.  
June 7—Pantomime.  
July 5—Dora. Charles Reade.  
Aug. 2—Self. Mrs. Sidney F. Bateman.  
Oct. 23—Victims. Tom Taylor.  
Oct. 23—Solon Shingle. J. S. Jones.  
Sept. 5—The Live Indian.  
Nov. 8—Home. T. W. Robertson.  
Dec. 13—Trying It On. Wm. Brough.  
1870.  
Feb. 28—Lost at Sea. Boucicault and Byron.  
April 6—Men and Acres. Tom Taylor.  
April 20—A Gentleman from Ireland. Fitz James O'Brien.  
May 20—The Rough Diamond. J. B. Buckstone.  
May 20—The Debutante.  
May 28—The Lancers. Leicester Vernon.  
June 6—Red Light, or the Signal of Danger. Brougham.  
July 11—Minnie's Luck. Brougham.  
July 11—Fritz. Charles Gayler.  
Oct. 10—The Two Roses. Alberry.  
Dec. 7—Coquettes. Alberry.  
1871.  
Jan. 3—War. Robertson.  
Feb. 3—Used Up. Boucicault.  
Feb. 19—His Last Legs. Boyle Bernard.  
Feb. 13—Blue Devils. Coleman.  
March 27—Birth. Robertson.  
April 3—The Nervous Man. Bernard.  
May 8—Randall's Thumb. W. S. Gilbert.  
July 10—Ellie. Boucicault.  
Aug. 16—Blue Beard.  
Sept. 10—The Princess of Trebizonde.  
Oct. 10—The Rosebud.  
Oct. 22—Lurline.  
Oct. 21—A Day in Paris.  
Oct. 16—A Curious Case. Chas. Matthews.  
Oct. 16—A Game of Speculation. Charles Matthews and Slingsley Lawrence.  
Nov. 6—The Critic. Sheridan.  
Nov. 7—A Nice Firm. Tom Taylor.  
Dec. 12—John Garth. Brougham.  
1872.  
Feb. 12—The Veteran. Wallack.  
June 1—Not Such a Fool as he Looks. Byron.  
July 17—On the Jury. Watts Philips.  
July 1—The Last Trump Card.  
Sept. 22—Robin Hood.  
Sept. 21—The Happy Pair. Thayer Smith.  
Oct. 1—Pygmalion and Galatea. W. S. Gilbert.  
Nov. 11—American Cousin. Tom Taylor.  
Dec. 21—Brother Sam. John Crawford.  
1873.  
Feb. 8—David Garrick. Robertson.  
April 3—Dundreary Married. H. J. Byron.  
May 3—The Squire's Last Shilling. H. J. Byron.  
June 4—Mora. Boucicault.  
July 1—Mimi. Boucicault.  
Aug. 25—Kerry. Boucicault.  
Sept. 20—Dust and Diamonds. Charles Gayler.  
Oct. 30—Barwin's Book. H. T. Craven.  
Oct. 30—The Burmpanpoeter. By J. N. Morton and S. W. Young; adapted from the French.  
Nov. 24—To Oblige Benson. Tom Taylor.  
Dec. 20—A Man of Honor. Boucicault.

1874.  
June 1—Fate. Bartley Campbell.  
June 22—East Lynne. Mrs. Henry Wood.  
Aug. 17—Wig and Gown.  
Oct. 17—The Weavers.  
Oct. 27—Irish Emigrant. Brougham.  
Oct. 31—Off the Line.  
Sept. 7—Our Clerks. Tom Taylor.  
Oct. 16—Dearest than Life. H. J. Byron.  
Oct. 26—Uncle Dick's Darling. H. J. Byron.  
Oct. 6—Partners for Life. Byron.  
Nov. 14—Shaughraun. Boucicault.

1875.  
April 10—Rafael. Adapted from the French.  
May 31—The Donovans.  
June 13—Royal Yeddo Japanese Troupe.  
Aug. 16—Boulotte (Comic Opera company).  
Sept. 4—Grand Duchess (Comic Opera company).  
Oct. 13—Girofle Girofle.  
Oct. 5—The Overland Route. Tom Taylor.

1876.  
Jan. 3—A Quiet Family. William Suter.  
April 12—Twins. A. C. Wheeler and Steele Mackaye.  
May 29—The Mighty Dollar. B. E. Woolf.  
Oct. 3—Forbidden Fruit. Boucicault.

1877.  
Jan. 22—All for Her. Simpson and Merri-vaie.  
Feb. 7—A Morning Call—Charles Daniel.  
March 10—My Awful Dad. Charles Matthews.  
June 7—A Sheep in Wolf's Clothing. Tom Taylor.  
Oct. 11—Waves. Charles G. Mayer.  
Oct. 25—Crabbed Age. Henry Morford.  
July 2—Woodleigh. Philip Stonor.  
Oct. 1—Marriage. Boucicault.  
Nov. 12—False Shame. Frank Marshall.  
Dec. 10—Won at Last. Steele Mackaye.

1878.  
April 1—Diplomacy. Saville and Bolton Rowe.  
Sept. 10—Clarissa Harlowe. Boucicault.  
Nov. 16—Our Club. F. C. Burnand.  
Dec. 4—My Son. From the German.  
Dec. 30—At Last. Paul Merritt.

1879.  
Feb. 24—Spell-Bound. Boucicault.  
March 10—A Scrap of Paper. Palgrave Simpson.  
April 28—The Snow Ball. Sydney Grundy.  
May 12—Pinafore. Gilbert and Sullivan.  
May 19—As You Like It. Shakespear.  
June 5—Miss Gwilt. Wilkie Collins.  
Aug. 18—Wolter's Roost. George F. Rowe.  
Oct. 4—Contempt of Court. Boucicault.  
Nov. 6—Our Girls. Byron.  
Dec. 6—Estelle. Albert Lancaster.

1880.  
March 8—My Wife's Dentist. Wilks.  
April 21—A Child of the State. Adapted by George Hoey.  
June 5—Kit.  
Aug. 5—Grim Goblin.  
Oct. 19—The Gun'vor.  
Dec. 18—Forget Me Not. Merivale and Grove.

1881.  
Feb. 5—Where's the Cat? Alberry.  
Oct. 23—Upper Crust. H. J. Byron.  
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NOTICE TO MANAGERS.

HAVING ENGAGED THE TALENTED  
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For a term of years, commencing July 1, 1882, I propose placing her before the public in an entirely new Comedy written expressly for her. It is my intention to surround her with the best company that can be obtained, and produce the Comedy with all the necessary scenic effects. Would be pleased to hear from managers. Address,  
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## A LEGAL WARNING

—FROM—

MILTON NOBLES

To Theatre and Hall Owners throughout the United States:

Your attention is called to the United States copyright law which makes owners and managers responsible for their unauthorized production in their theatres of copyrighted plays. This is to legally notify every owner and manager of a theatre or public hall in the United States that any drama of THE PHOENIX is fully protected by United States copyright, and to warn them that after this date I shall legally prosecute all theatres or hall owners who allow said drama to be played in their buildings.

The following are some of the parties now playing stolen and garbled versions of THE PHOENIX: F. G. WHITE, H. A. KENDALL, J. J. MCCREARY, J. W. CALICOTT and NELLIE BOYD. There are several others whose names escape me. The various names under which these thieves send their stolen property are EUCRE, RISEN FROM THE ASHES, OUT OF THE FLAMES, CALIFORNIA DETECTIVE, ORANGE GIRL, LIVING DEAD, etc.

In addition to the above are the Plunkett barnstormers in Colorado and a notorious woman of Chicago, calling herself Belle Norton, assisted by Miss L. R. Warwick, the latter is doing the play under its proper title—telling managers, who question her authority, that she is playing it with my sanction, paying me a royalty. No person or set of persons have now or ever had authority to play this or any of my plays. The attention of Texas hall owners is especially called to this fact.

As all the foregoing people are in a legal sense vagrants and irresponsible, I shall in all cases bring the law to bear upon owners and local managers. The penalty is one hundred dollars for the first performance and fifty for each subsequent performance.

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CLAIMING THAT MARSHALL H. MALLORY HAS BROKEN HIS CONTRACT WITH ME, AND HAS NO RIGHT TO THE USE OF MY PLAY OF

HAZEL KIRKE,

I HAVE BROUGHT SUIT AGAINST SAID MALLORY, AND I HEREBY WARN ALL MANAGERS NEGOTIATING WITH SAID MALLORY FOR SAID PLAY, THAT I SHALL HOLD THEM RESPONSIBLE FOR ALL DAMAGES OR ROYALTIES DUE ME FOR THE PRODUCTION OF HAZEL KIRKE IN THEIR THEATRES WITHOUT MY CONSENT.

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I want a good troupe three nights for the opening, burlesque opera preferred; also want a good scene painter to paint scenery. The flats are all up and sized. Will play some troupe at Willis' Opera House, Yarboro, N. C., for two or three nights after the opening. Address

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Shows, combinations or parties traveling in the West can have THE MIRROR forwarded to them by sending order and route ahead to SUTHERLAND'S News Depot, Chicago, Ill.

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POSITIVELY AND UNDENIABLY

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EMPHATIC ENDORSEMENT OF THE BRILLIANT AND BEAUTIFUL YOUNG STAR,

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"The whole thing in a nutshell" as follows:

ONLY A FARMER'S DAUGHTER COMPANY opened last evening at the Olympic Theatre, to over \$900. Adelaide Cherie, the star of the troupe, made a positive hit. The critics call her the handsomest woman on the American stage and pronounce her costumes the finest and most elaborate ever seen in St. Louis.

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1881.

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This tour will continue for three months only, as Miss Dickinson will appear in London, June 5, 1882, under the above management.